

CINEMA

MAY 1993 NO. 58

Papers \$5



AUSTRALIA AT CANNES

EXCLUSIVE INTERVIEW

JANE CAMPION: 'THE PIANO'

PAGE 5

LAURIE MCINNES: 'BROKEN HIGHWAY' / TRACEY MOFFATT: 'BEDEVIL'
AUSTRALIA'S FIRST FILMS / REVIEWS / TECHNICALITIES

australian films

An abstract graphic on the left side of the page, featuring a bright yellow background with a thick, dark, curved line that sweeps from the top left towards the bottom right, creating a sense of movement and depth.

The Australian Film Commission
congratulates the
Australian films in the
Official Selection at Cannes
and is delighted to be
associated with their
presentation at the festival.

Contact the
Australian Film Commission at Cannes

Carlton Hotel,
Ground Floor, Desk PB 08
or
Australian Sales office
8th Floor,
Residence du Festival,
52 La Croisette
Telephone: 93.99.99.91

Contact us for complete screening
schedules, catalogues and checklists
on new Australian films,
information on international
co-productions and
Australian financing mechanisms
and to preview the latest
Australian features.

AUSTRALIAN FILM COMMISSION
Sydney, London, Melbourne



2019年12月31日 星期三
 2019年12月31日 星期三
 2019年12月31日 星期三
 2019年12月31日 星期三

[illegible]



TRESS COCKS & MADDOX

Entertainment Lawyers

Congratulate

JAN CHAPMAN AND JANE CAMPION
ON "THE PIANO"

Peter Thompson • Joanne Court

Level 28, 135 King Street
SYDNEY NSW 2000 AUSTRALIA
Tel: (61)2221-3744 • Fax: (61)2221-4988

PALACE

Entertainment
CORPORATION

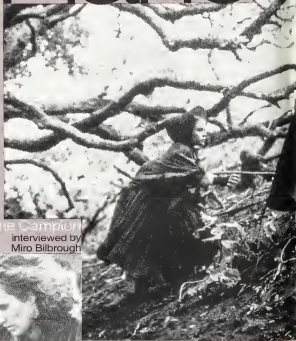
THEATRICAL ♦ VIDEO ♦ TELEVISION DISTRIBUTION

FOR MARKETING
EXCELLENCE AND
BOX-OFFICE
SUCCESS IN
AUSTRALIA &
NEW ZEALAND

1993 RELEASES:
INDUCTION ♦
HOUSE OF ANGELS ♦
CHILDREN OF NATURE ♦
THE WEDDING BANQUET ♦
THE MUSIC OF CHANCE ♦ IP'S ♦
THE DOUBLE LIFE OF VERONIQUE ♦
SWEET EMMA DEAR ROBE ♦ SÖFIE ♦
GUN CRAZY ♦ WEEKEND AT BERNIE'S ♦

HEAD OFFICE: 273 WHITEHORN ROAD, BUNNINGS, SYDNEY • AUSTRALIA 2017
BRANCH OFFICES: SYDNEY, MELBOURNE, PERTH, ADELAIDE, AUCKLAND
© 1993 PALACE ENTERTAINMENT CORPORATION. ALL RIGHTS RESERVED.

The Piano



Jane Campion
interviewed by
Miro Bilbrough





Jane Campion's *The Piano* is the story of Ada (Holly Hunter), a woman who arrives on colonial New Zealand shores to wed Stewart (Sam Neill), a man she has never met. Ada brings to the marriage an obsessive attachment to her piano, a young daughter and an enigmatic silence. When Ada's piano falls into the hands of her neighbour, Baines (Harvey Keitel), he uses it as a means of bating Ada's erotic compliance. In the ensuing triangle, it is long before love rears its head – a journey through Ada's libido.

The Piano's story unfolds against a backdrop of Maori ancestral lands at the time they were being devoured into underhills. Campion, who directed and wrote the story, consulted Maori writer Waiata Ihaka on the creation of a Maori backstory whose presence resonates ironically against the main action.

The film was shot over thirteen weeks in the studio and on location in New Zealand in what actor Holly Hunter dubbed an "atletico shoot." Produced by Jan Chapman, *The Piano* is a French-financed, New Zealand-Australian co-production. It is Campion's first film since her award-winning *An Angel at My Table*.



ABOVE, LEFT TO RIGHT: STANLEY TUCKER, HOLLY HUNTER, AND JANE CAMPION. ABOVE RIGHT, CAMPION DIRECTING. CAMPION'S FILM WORK.

What was the genesis of the script?

The script was written over a long period, almost five years, with gaps because I was working on other projects. Writing the script is almost a full-time job.

There were three distinct stages, and about three or four original inspirations. The first stage, quite simply, was getting the idea together. I had just finished film school (Australian Film Television & Radio School) and I wanted to write a feature I thought would be made. That was a very practical consideration. I also wanted to write a story which was very different to my film school short films, which are very episodic in quality.

I had become intrigued over the years with the photographic scenes of the Turnbull Library in New Zealand which documents, from the earliest days of photography, the ways in which New Zealand became colonized. I was particularly taken by how the Maori people adapted to European clothes, in combination with their own dress, which became such a graphic metaphor for their understanding of Europeanism—and vice versa, in a way. There they were sitting in these photographs with great dignity, with such a fierce look in the corners. Their sense of the camera was so powerful that it transcended anything that might seem ridiculous with the misrepresentation of clothes.

From here, the novel storyline came about through a complicated *feelism*. The end result was I wanted to tell a story around an object, that object being a piano, which would bring all the characters together and which would become the central mechanism from which the story evolved. I wanted the piano to be important enough to carry a lot of meaning for the characters.

Even though I have never seen it, I was struck by descriptions of Polanski's early short film about some men carrying a wardrobe around (*Down Inside a Space* [2 Miles and a Wardrobe], 1974). I thought, "Maybe I'll see where I can get to with this piano."

The last of the powerful influences, which has been a very long-term influence, is my love of 19th-Century literature—in particular Emily Brontë's *Wuthering Heights*. It is such a powerful poem about the resonance of the soul and seems to strike a basic and strong chord in so many people. She was relating to the stark landscape of the moors, which I visited quite a few years ago. I took the walk she would have done over to what she used to call *Wuthering Heights*.

For me, and for many New Zealanders, the relationship with

very wild beaches, especially the black sands of the west coast beach around Auckland and New Plymouth, and the very private, secretive and extraordinary world of the bush, is a kind of colonial equivalent to Emily Brontë's moors.

Other things seemed to click for me, too. For instance, the early and major colonization of New Zealand happened at about the same time as the Brontë sisters were writing. In fact, Mary Taylor, who ran one of the first shops in Wellington, was a good friend of Charlotte Brontë and Charlotte was her *Wuthering Heights* at the time, saying it was a very weird, strange book. In fact, there was a lot of critical debate of *Wuthering Heights* for Emily. She was so taken aback it really stopped her from ever writing again.

Did this give you a sense there must have been an underground stream of consciousness which you could open up in another part of the world?

Yes, I felt very excited about the kind of passion and romantic sensibility writers like Emily were talking about. I thought it would transpire effortlessly to the situation where I was setting my story, in 1850s New Zealand.

I feel I owe a great debt to the spirit of Emily Brontë. And perhaps not only her, but also Emily Dickinson for other reasons.

In a way, Dickinson led such a secret life, and my own is chaotic, Aha, does it well. She is secretive not because she feared herself in a room, but because she won't speak.

I found reading Emily Dickinson's poems incredibly moving, and I'm not someone who reads poetry a lot. There's one poem which

finds it very hard to imagine herself wanting to live in these conditions, and also to have experienced the brutality that she did. It is a really hard decision for her to know if she wants to continue at all.

One thinks of other strong, self-willed, female characters like those in *Thebes at Louisa* (Ridley Scott, 1992), who drive off the cliff. As these characters place themselves outside patriarchy and death there is a sort of ironic joy.

It is a great ending to that film.

But there is a real desire in your film to have a meeting place.

I think there is a strong need for compromise as well. *Ada* didn't and doesn't have the compromising *Thebes* and *Louisa* had with each other. But, in respect of these female leaders and for freedom, it could have been *Ada* who drowned down there.



ALAN BAY/STUDIO CITY GALLERY

Was it always clear to you whether *Ada* would live or die?

No. I didn't know what was going to happen to her. It was quite understated. I didn't even know as I got towards the last draft of the film, which was done shortly before I went to *Venice for An Angel at My Table* (in 1992).

Probably the last thing I wrote in the sequence in the movie. I wrote it in one night at two o'clock in the morning. I just thought, "Well, what the hell, let's see what happens." Sometimes when you have a writing spurt at two in the morning, you get up next day and think, "Geez, God, why did I bother?" With this, I didn't feel that way. I read Jim (Chapman) and asked what she thought. She said she felt it was a good idea to have the piano falling over, and *Ada* following into the ocean. I thought the woman had a sort of poetic justice to it, and I couldn't think of a better way to finish it.

But more pain later?

Yes, while we were making the film. There was always a postcard to the film anyway, an epilogue. But I decided to make it more concrete, to have it clear that it's quite possible to go through a difficult male initiation or romance and not to then necessarily drift into a totally mundane life. You can still have passion in your romance-

You have your cake and eat it, too!

Yes. It was just a little romantic cake and an "eat it, too" gesture.

There is a great deal of cynicism about passion in our romantic love. It's generally considered to be illusory, whereas in this film you're saying that's not necessarily the case.

It's a very different sort of thing for me to want to try, because one of my opinions is that you do have to do some solid, hard work for a good relationship. There is also a great deal of courage required in the passionate path, and you can have a tough 'rite of passage'. But you can be very lucky and gain enormous insights in which last your lifetime. Passion is about taking risks, and that's very important in any life.

Do you feel you have brought a 20th-Century feel to this period in your attitude to these aspects?

If I didn't bring a 20th-Century perspective to it, I wouldn't be bringing anything. I would just be riding on the backs of great women.

It's absolutely essential to try to understand the freedoms of today - not only the freedoms, but the questions that are asked for us now, to try to create new insights for people today when we see others in a situation set in the 1850s.

The thing that really fascinated me was how people, without any education at the nature of romance and attraction, react to the raw situation. What really is the nature of attraction? How does it grow? How does it develop? How does it become controlled? How does it become actual? How does it transform us and become something more spread? Also, because we have a triangle situation in this story, there are powerful notions of jealousy for men - and for the women, perhaps.

It's unusual to have a woman exploring her libido without any kind of romantic attachment or sentimental quality, about briefly, as it is in this film.

Holly Hunter has emerged as an incredibly potent force in this film. How was your collaboration with her?

Holly was not my image of *Ada* at all. But, in fact, I was very much moved from myself by Holly. Originally, I had as almost clichéd, romantic view of this tall, muscled, black-haired, black-eyed beauty. In many ways, she wasn't a very real human being, and when meeting Holly it was not very different to her as *Ada*. Holly was completely the opposite to my understanding of how *Ada* should be. However, I liked Holly very much and I started to open up to the idea of using her because she was so interested and willing to do an audience.

It's a hard thing to audition when the character does not speak. But Holly read the opening prologue and I started to tape her. I immediately realised she was doing something for me that I wasn't expecting. I was very excited, and very pleased I had left myself open enough to engage in this idea.

Holly Hunter is an extraordinary actor. She brings a tenderness and a strength to *Ada*. I found her totally believable.

When I took the tapes back to Jim in Australia, I said, "You're not going to believe that I really think one of our strongest outsiders is Holly Hunter." Jim went, "Well, okay, let's have a look at it." When looking at the tape, it struck me even more powerfully that, for someone who was not going to be speaking, the eyes were going to be such an important element. Holly has these dark-brown, burning eyes and an intense gaze. I found as her eyes something you could hold onto. You could be with her, identify closely with her, you could trust her. They are very eloquent eyes.

The whole thing for me about casting is that you are always making these big decisions at a stage in the film when you know it

DARE TO BE DIFFERENT



AGFA XT 100 • XT 320 • XTS 400
HIGH PERFORMANCE COLOUR NEGATIVE FILM

AGFA-GEVAERT LTD.
875 PACIFIC HWY, PYMBLE NSW 2073
TEL: (02) 391 6611
FAX: (02) 391 6699

AGFA 
WE REFLECT THE BEST OF YOU



ACTRESS HOLLY HUNTER (HOLLY) AND ACTOR SAM NEILL (HARVEY) IN A SCENE FROM JANE CHAPMAN'S *THE PIANO*

know well. They're probably the most important decisions you're going to make and that makes you nervous.

Just paracollides to create someone in the person. In the end, it is not very hard if you can just shut up and take notes. We just finally noticed she was the person we felt we'd most like to work with in *Ada*.

Holly is a really smart woman and the type of personality that I can understand really well. The two of us were able to work very closely, very intelligently, in sorting out how to cope with the creature. Neither of us have personalities very close to *Ada*, but we are both very attracted to some of her enigmatic qualities. Basically, neither of us feels very mysterious at all.

Holly was such an enigma and such a sensitive collaborator, it's hard to guess her thoughts. Yet, at the same time, we had to learn our relationship. You don't just jump on there and trust each other to such a large degree. It's a complex business, and the main thing for me is always an instinct that we can be friends and that we can work well together. Even though Holly is talented, I just had this feeling that, if the two of us were able to work together, it would be that much stronger. It's not that I was going to do anything for her really; it was more that I would know she was going to be there.

You have said elsewhere that you really wanted to be thrown into a different arena with these actors. What became your role as a director with such actors as Harvey Keitel, Holly Hunter and Sam Neill?

I really did have to reinvent my practice as a director to work with these three successfully. I understood this from the beginning. Sam Neill, Harvey Keitel and Holly Hunter are all very experienced actors who have done a lot of work in the industry and whom I

Jane Chapman "The Piano"

admire greatly. I did feel a little precarious in the sense of, "What have I to offer these three?"

Then I thought they must feel the same thing, which made me anxious and nervous. So, I practiced with my husband Colin [Keightley], talking to people in an on-behalf way in order to guard their co-operation and also the heart of their ideas. If I'd been threatened by them and put given them a completely open hand to do whatever they liked, I don't think it would have worked. They still have to be in the same film together.

I came to some particular agreements with Harvey about what he liked, for instance. I remember clapping him up and saying, "One of my concerns, Harvey, is that you've had so much more experience than me. It's a great thing and I'm really delighted about it, but the only thing that scares me is that, even though you've had all this experience, I will want to be able to direct you. What do you think?" And he said, "Well, Jane, let me tell you something. All actors are very scared, very anxious. All we want to really do is please the director. So why don't we do that you allow me to do a thing the way I want to do at first of all, and then I'll promise you I will try anything you ask me." I wrote it down! I thought that sounded absolutely fine and a really good thing because that way the film would get the best of both of us. I'll go to see what he was going to create without any precepting from me.

So a lot was happening on the set?

Sometimes yes. Harvey always gave you the idea that something wild was going to happen that you couldn't possibly count on as an actor. But I think that was a kind of fabrication of his own. He just tried to give himself room.

Harvey also had some notion that he wasn't able to repeat things, which didn't actually appear to be true. He was able to recreate and repeat with new and interesting nuances quite easily. But I can understand actors doing, "I really want this captured because it may not come again."

All the actors have very different personalities and I did try hardest to work with them in the way that suited them best. I think Holly and I were like sisters in the end. That was the way we collaborated. We'd just chat about the scenes, what we thought we could get out of it, whether we thought a hard gesture was appropriate or whether we should use face gestures, how dignified *Ada's* signature would be, her walk, everything. We keep discussing things through the entire filming.

Sam, who comes from a different background in acting to Harvey and Holly—he hasn't had the same formal training—has his own private methods that work extremely well for him. What seemed to work best for us is to just have friendly conversations. If he got stuck, which wasn't very often, he would say, "What do you think we could try here?"

The actors did take a big responsibility for their own performance. I encouraged them to do that and I think it's great. I would just be there in the way that Jane is for me.

Do you feel that as a producer-director team, you and Jane Chapman have an unusually close collaboration?

Yes, we're very special, good friends. Jane Chapman and I have known each other for many years and we like each other immensely. The stresses and the challenges of the shoot brought a new dimension into the friendship which made it even stronger. We became very direct with each other about what we needed and how we were

"I don't think *The Piano* will necessarily lead me down more romantic pathways.

In fact, it feels like I've put it to rest for the time being. What it has opened, though,

is a desire to work on more sophisticated material."

going to get it. We both came to like that even more. There was nothing wrong with the friendship before; we just hadn't gone through those challenges.

One of the things I really enjoyed about the shoot is how challenging it was and how well people rose to the occasion on every single issue: the production designer, the costume designer, cinematographer, producer and my blown collaborator. I think for anyone present, there was a really great atmosphere for wanting things to be as good as they could possibly be. I've always had my doubts about collaboration until that project, thinking it was a kind of game you pretend to play. But I then never felt so much support. One of the biggest supports for me was Mark Tamboli, who was my first assistant. And Colin gave me emotional and essential feedback as well as doing second-unit and the film's trailer.

Now I totally believe in collaboration because there is no way I could possibly have created that work on my own. The film really is the combination of everybody's efforts. I didn't even see me in it when I looked at the work; I see the film.

How do you feel about the film when you look at it now?

That's a difficult question for me. I never have a very easy relationship with my finished work. I have a kind of natural rejection. Maybe it is a way of moving on. I love it when I'm working on it, and, even though there are some problems, I always think things can be improved, and I will enjoy it. But once I start to look at it as a finished thing, I have a sense of revulsion to do with everything about myself.

By the time I get so be revolved by it in it, it's about time it finished. There is a few months' time I really look forward to screening with people, to walk in the atmosphere and their freshen towards the film in order to re-enjoy it.

I remember when I first came into the cutting room after working on the set, I loved every image. This is unusual for me. Usually, there's a stage where you wish you weren't there. But I just felt that about *The Piano*. I just love the work we did.

Intuitively, I know it's my best piece of work, but I don't actually feel that. What I feel is a whole lot of stuff about myself and

the need to move on. I feel that about *Angel*, I feel that about *Savante*, and I feel that about my short films as well.

Do you feel changed by the experience of *The Piano*? You have moved into a more intellectual arena.

One positive change is that I'm not as intimidated by experienced actors; I'm excited by them.

In terms of material as a writer, I don't think *The Piano* will necessarily lead me down more romantic pathways. In fact, it feels like I've put it to rest for the time being. What it has opened, though, is a desire to work on more sophisticated material. The logic is that story is quite basic, because of the nature of the piece. I'd quite like to deal with more subtle dialogue.

The Piano is also the first time I've had the opportunity to use a lot of the filmmaking equipment. This has made me feel a lot more confident with my ability to use camera language. I can be as cinematic as I want, and be played with my own style when I want to be. That is fun.

The particular challenge of this film was to try a way to photograph a story that has epic qualities without seeming like a clone of David Lean – so still have my identity, but also have a feminine epic quality and to recreate it so that the camera, didn't feel like it was back to other big-book movies. A slightly different language was used for the film than your normal epic movie.

And you achieve this through a dry, quite grounding humour?

Humour is funny something to mention, anyway. I don't even think about humour really. Perhaps it's just opportunistic that emerges at the most serious moments.

The humour is dry perhaps because it was added when I felt dissatisfied with the seriousness and then think it's one of the story. I'm really pleased I made those changes; I feel like I reclaimed the story to my personality. The dry like thinking being, I want to stand when she is peeping at Ada undressing, just appealed to me. I can't really explain it. The best thing is that the character seem to understand it and enjoy it, too.

Why have you dedicated this film to your mother?

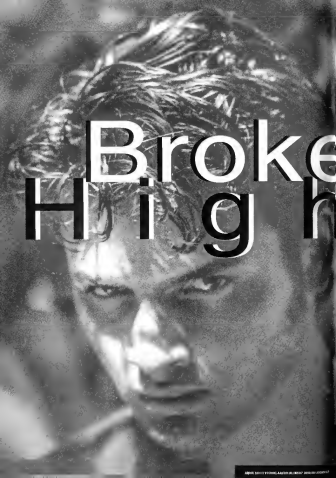
For a long time she has been a very strong advocate for this type of story. She always held up movies and myself the role of the money. She believes in love and its redemptive power. She is extremely cosmetic, which is something that both of us recoiled against, but her flame is still there.

I also think she has had a powerful struggle with life and death all through her later life and the courage with which she has encountered this, and the depth it has driven down me and the rest of the family, I am grateful for. It is not always comfortable, but that depth has been expanding and I guess I love her very much and I'm proud to dedicate the film to her.

Notes

- 1 Quoted in *The Complete Poems of Emily Dickinson*, Thomas H. Johnson (Ed.), later ed. later, London, 1972, p. 323.
- 2 *Ibid.*, pp. 459-60.
- 3 *Ibid.*, pp. 724-5.





Broke High



DIRECTOR

LAURIE MCINNES

**INTERVIEWED BY
LANI HANNAH**

en w a y

Broken Highway is the story of Angel (Aden Young), a young merchant seaman, and his journey to the small Queensland town of Honeyfield. Angel travels there after the death of his old sea friend, Max (Dennis Miller). Through Max's reminiscences, Angel has a vision of Honeyfield as being a gentle, blissful place. He discovers instead a dark town full of secrets and people trapped in both the town and its past. It is a strange, lonely and almost surreal place. For one of the town's people, Catherine (Claudia Kervan), Angel's arrival represents the chance of escape - from the town, her past and Wilson (Bill Hunter).



Broken Highway is Laurel McInnes' first feature and comes five years after her first film as writer-director, *Palisade*, which won her the Palma d'Or for short films at the Cannes Film Festival in 1989. The film is shot completely in black and white by director of photography Steve Mason, whose credits include the consistently successful *Strictly Ballroom* (Baz Luhrmann, 1992). The sound track is dark, menacing and surreal with music by David Fordkner of *Hoodoo Ganga* fame.

What's your background and how did you get involved in the film industry?

I went to art school in Queensland and then went overseas to a fashion studio in London. When I came back, I went through film school (Australia Film Television & Radio School), sort of following the mode - I did camera and direction, though direction wasn't much developed at that point in the course, so I came out as a cinematographer.

I never really had much intention of becoming a director. I was just trying to find the sorts of films I wanted to work on as a cinematographer. This led me to lots of different people and gradually I found filmmakers who actually articulated for me the sort of films I personally wanted to do, and from these connections I began to do my own.

In cinematography something you would like to go back to and pursue further?

Oh I did, I'm not quite sure as what form it would be.

I was talking to Kim Lewis recently and he was describing his film - it's called *A Thousand Furlong Lights*, or something like that. The idea of getting \$100,000 and just shooting a film with a camera is maybe something I could do.

A lot of people will ask me if I'd shoot films, but at the moment, I really don't think so. Cinematography is such a hard task.

Because you do not have as much control as you would like?

It's not control - it's because I think my mind wanders more. You have to be very disciplined to do cinematography well. You have to be really very intense about the details, because you're responsible for the negative that goes to the lab, and for everybody's work on that negative. You can't really afford to have your mind wander.

I'm much more involved now in the process of screen, story-telling and generating atmospheres, which has to do with bringing a whole lot of people together. This is where I've ended up.

Does your background in cinematography affect the way you work as a director?

I think it's much more obvious than an effect. I think who I am affected who I was as a cinematographer.

As a director, choosing a cinematographer for *Broken Highway* was a nightmare. I knew lots of people's work (but what I had to find was someone whom I could trust, although trust is such a strange word - rather, someone whom I could pass the job on to without being haunted).

I've worked with Steve (Mason) before. I was his camera operator on *Redheads* (Dorothy Vandromme, 1992), so we had already sorted ourselves out personally-wise. We got on really well and I think it's because he lets a pitch the same as I do. This is the point where we have exactly the same temperament, and it is solitary, intense, but focused on details the whole time.

Cinematography really doesn't influence me because part of me is still a cinematographer and part of me is still a writer. The whole film was storyboarded, which a whole lot of cinematographers I know would get a bit daunted by. But I'd bring storyboards to Steve

and how they had taken the place of the script when I was shooting. I never referred to the actual dialogue; it was really drawings I referred to.

My first script was like a map from myself, a way to express my pursuit of the world. At the end of it, I didn't think I would ever go on that journey again.

If you do the script straight enough and honest enough, you only need to do it once to recognise that what you have is a map, because on the first day of shooting a film you can't change anything. There is no time. The director becomes the navigator of this thing and has to take a whole load of people along. That is no time to re-write.

What a director really does is take the script as a map, and that is why so much thinking on how well that map is written for all the actors, the director and cinematographer to follow. Because the cost of shooting a film is so high, you have to have as good a map as you can get. That is what makes you a most efficient filmmaker.

So, it's difficult being the writer and director because you are tempted to want to change things, and it's too late?

During the shoot of *Broken Highway*, I actually forgot I was the writer. I didn't even look at the dialogue. I just took the script as a comic book: pictures with bits of dialogue. I was really directing those pictures. I didn't use the dialogue. I never referred to it again.

I also cut a lot of dialogue out of the editing. I should have cut a lot more, probably.



As a female director, do you see yourself being specially responsible for the female characters in the film?

I feel just as responsible for the men. Women are braver in different things than men and I think it is just as important for women to help men work better as a nation than to help women. I get very depressed at the idea that we men should only help women. I think that's crazy.

One gets a sense of that in the film: the men are there to help the women escape from their situations, but the women seem to be more insightful and able to spell things out to the men.

I think all the men are shipwreck victims and it's the honesty of the female characters which gets everything together.

The film is about the capacity of people to love and their inability to make it happen, and how desire grows in its place and becomes really destructive. The women characters run on instinct and emotional logic, probably because that part of them hasn't been overruled with.

Men are struggling so hard these days, the ones I know at least, and women seem to be so much more pragmatic, and the women are much simpler. The cost of being stupid can be the happiness of your life. Ultimately, I think women are much more capable of making it because they run from the heart.

In the past couple of years, I began to understand that coming from a really strong family with great, firmness love is unusual in Australia. How do people survive if they were never loved when they were children? It's amazing that they can do it. I'm in awe of people who actually make it!

Every body wants to love and be loved. I'm generalising, but I think what most men seem to be dealing with today is that they don't quite grow up from being children. Men will want to be loved like children and they usually don't understand how to experience that love for themselves.

Is the character of Angel different in this respect?

The Angel character is male and female, he's a cipher for my bewilderedness, really.

I went through a very strange process while writing. I was making it up as I went along. And throughout the script there were trigger words that were bigger than others, words that contained deeper secrets to the characters. I began to look at what the actual words were, at why one character was using a line in a particular way, what the trigger word was in each piece of dialogue. These words contained almost the core of the characters.

I then began to think about the 'textures' of the characters. Eventually, I wasn't looking for actors to play certain types, but human beings who had 'textures' in them. It didn't really matter what the actors looked like. Claudia (Karvan) and Adam (Young) were chosen because they had a connection in their hearts and instincts for their characters. David (Field), Norman (Kaye), Dennis (Miller) and Bill (Hastor) were all chosen because of who they are as human beings. It's not that I used them and their personalities, but their capacity as human beings with many facets.

You were extending what was already there, who they are.

Yes. I was asking them to call in one part of themselves and explore it, and make it into a whole human character.

"The film is about the capacity of people to love and their inability to make it happen, and how desire grows in its place and becomes really destructive."

I've shot a lot of films and what I believe happens over the years is that you actually learn about the human being who is the actor you're watching through the camera lens. You are watching their faces, watching them struggle with things. And their struggle is always in their eyes.

I think most cinematographers and camera operators have a connection, a direct line, between them and the actors, because they have to watch another human being so closely. It's like wildlife: if you watch a creature closely for a long time, you begin to understand things without having to articulate them.

Is it difficult being a female director in an industry which is still male-dominated?

I don't have any problems in this industry. The only problem I ever had was when I was a camera assistant. There was only one other female clapper loader in Australia when I was beginning and it was the only time I ever felt belittled to.

You basically ignore it and ultimately the difficulty of being a female director is nowhere. The idea that women are lesser creatures is a myth because you have to run a film crew. It's so capital intensive and all that matters is whether you can do the job or not. Then is the case from technicians right through to writers.

There is the big plus about the casting results, but who would risk a film by putting an incompetent person in charge. It's really nonsense.

There are a lot of people who have a different perception.

Maybe those people are more vulnerable to themselves. If a woman is feeling overwhelmed by it all, it's not because she is a woman who wants to be director and can't be, it's rather an insecurity in herself.

There's plenty of men who can't handle it. They're overwhelmed, and it has nothing to do with being male or female.

Turning to the film itself, *Broken Highway* is difficult to describe because it has fairly unconventional, occurring visual motifs.

There is a malevolent feel to the film. It's about the loss or instability of love.

I actually have to put some distance between me and the film because I am so close to it. I could tell you what the story meant the characters, but it will be a while before I can actually name the journey I went through.

The film deals with people's desires as a way of coping with the disillusionment and disillusionment of their lives. Would you agree with that?

Because the characters are so shocked, their desires can't be granted. There is the terror of this with all the characters. This is where the malevolence is felt throughout the film.

Everyone's dreams seem to be ridiculed by other people. People seem to dismiss or dampen each other's dreams. Angel, at one stage, even says they are like children feeding off people's fears—



CHRISTOPHER YOUNG: BROKEN HIGHWAY AND ANGEL: JAMES SPENCER: BROKEN HIGHWAY

Consume is a better word than dampen because humans are social creatures. As well as being physically connected with each other, we are also spiritually interlocked. You can't live intensely with someone without being aware of a spiritual pain that is going on.

These characters are really asking each other to make sure they are all safe. If one gets out of whack, the lot will fall. This is basically what human beings do with each other — for good and for bad, sometimes.

Often, it seems to be far bad in this film.

Doesn't it? I don't think it is far bad. There is no way out of that place unless they break it. To destroy the trap isn't bad because it's not a good place to be.

It seems a lot of character motivation is based on jealousy.

I guess this goes back to when I used believe about keeping the past together and heading off any disruption to the past.

But it seems no one is able to get out of the past and live themselves.

Well, the film ends up with the trap broken and everyone now to be done. That's the reality of life, isn't it? Nothing ends, it's always ongoing, it's a process.

Are the characters "lost souls" because they are searching for themselves?

Yes. But by "lost souls" I don't mean they have gone from this place. It just means they are not linked yet to where they should be, or to their destiny.

A lot of the material objects seem to represent the constraints of people and the past, and a way of escaping it by getting rid of the actual things.

CONTINUED ON PAGE 16

LUXURY APARTMENTS

100% 90% 80% 70% 60% 50% 40% 30% 20% 10% 0%

PROUDLY HOSTING THE INTERNATIONAL
AND OFFICIAL VISITORS TO THE 42ND
MELBOURNE INTERNATIONAL FILM FESTIVAL

All the service and comforts that make us the chosen venue for the Film Festival guests can be yours at Kingsgrove. Our basic film industry package is surprisingly economical, but all the luxury extras are of course available. Ask one for our special Film Industry package.



Station Pier Condominiums welcomes the film industry with special rates to stay at our luxury, modern, resort-style complex. We are 4 kms from the city, 2 kms from the Melbourne International Film Festival's main venue, and on the edge of Port Phillip Bay. The complex has 60 superbly designed one and 2 bedroom suites with fully equipped kitchens and private spas. Our swimming pool, tennis court, sauna, jacuzzi make it the ideal retreat.

Call for special industry rates today **008 331 911** (Toll Free Australia-wide)

Student Peer Confidentiality

15 Beach Street, Port Melbourne, Victoria 3207 Australia Tel: (61) 047 9404 Fax: (61) 046 3935

AARON VALLEY INC.
 10000 AARON VALLEY RD.
 AARON VALLEY, PA 15006

Guesthouse Restaurant

Un-stress yourself in Aradum
Wine, dine and relax with us

Tel: +91 848 464 853

SAINT J. 350 TORRENT RD, SOUTH YARRA, VICTORIA 3147, AUSTRALIA
 PH 03 9594 9077 FAX 03 9594 3345



For bookings contact
HOTEL LUXE AT 011 444 4444

© 2004 Blackwell Publishing Ltd *Journal of Internal Medicine* 255: 111–118

thief

INTERNATIONAL
PREMIERE
CANNES '93

MY FORGOTTEN MAN

SURVIVAL WAS EVERYTHING



Australian Films at Cannes

1993

AT THE TIME OF GOING TO PRESS,
THE FOLLOWING AUSTRALIAN FILMS WERE THOSE
THOUGHT MOST LIKELY TO BE AT CANNES,
EITHER IN AN OFFICIAL SELECTION OR
REPRESENTED AT THE MARCHÉ.

BEDDEVIL, BROKEN HIGHWAY, THE CUSTODIAN,
DAY OF THE DOG, EXCHANGE LIFE GUARDS, FRAUDS, GROSS MISCONDUCT,
HAMMERS OVER THE ANVIL, HERCULES RETURNS, LOVE IN LIMBO, MY FORGOTTEN MAN,
THE HOSTRADAMUS KID, NO WORRIES, THE PIANO, SAY A LITTLE PRAYER,
THE SILVER BRUMBY, AND THIS WON'T HURT A BIT.



BEDEVIL

Anthony Buckley Productions. Directed: Tracy Moffatt. Producer: Anthony Buckley. Co-producers: Carol Hughes. Screenwriter: Tracy Moffatt. Director of photography: Geoff Barton. Production designer: Stephen Curtis. Editor: Warren Le Clos. Sound recorder: David Lee. Composer: Carl Vico.

Cast: Diana Davidson (Shelley), Jack Charlton (Raki), Tracy Moffatt (Ruby, 15 years), Pauline McLood (Jack), Aerial Andrew (Older Ruby), Coral Parker (Bob Malley), Les Fawcett (Old Mickey), Les Marston (Demetri), Thana Fawcett (Vivian), Luke Roberts (The Artist).

Synopsis: A trilogy of ghost stories ("Minor Check", "Choo Choo Choo Choo", and "Love's the Spine I'm In").

BROKEN HIGHWAY

Black Boy Films. Director: Laura Mclennan. Producer: Richard Mapson. Line producer: John Forster. Screenwriter: Laura Mclennan. Director of photography: Steve Mason. Production designer: Lesley Crawford. Editor: Gary Hillberg. Sound recorder: Paul Brimont. Composer: David Pauliner.

Cast: Aime Young (Angel), Dennis Miller (Max), Claudio Kervaz (Catherine), Bill Hunter (Wilson), Norman Kays (Ellis Kell), David Field (Tara), Willem Mclennan (Roger), Stephen Davis (Jack), Peter Seale (Night Manager), Kris McQuade (Woman).

Synopsis: A young merchant seaman, in fulfilling a dying wish of an old sea friend, finds himself drawn into the unknown territory of a violent man's life and embroiled in the dark history of the town. A mystery lies in a decaying Coastal Queensland.

THE CUSTODIAN

The Custodian Film Company. Director: John Dingwall. Producer: Adrienne Road, John Dingwall. Co-producers: Dennis McIntyre Executive producer: Mikael Baughand, Gary Hamilton. Screenwriter: John Dingwall. Director of photography: Steve Mason. Production designer: Philip Warren. Editor: Michael Henry. Sound recorder: Ben Otero.

Cast: Anthony LaPaglia (Quentin), Hope Wearing (Church), Kelly Dingwall (Raynolds), Harry Goss (Peggyson), Eoin Davis (Jilly), Skye Wessely (Clara), Wayne Pegram (Massey), Gena Dobrowolska (Jana), Tim McKeown (Bertson), Richard Hill (Harrisham).

Synopsis: Quentin, although not aware of the fact, was in a clinical state of depression. It was 2 o'clock in the morning and the woman on the sofa was spread-eagled with her head over the edge, the back of her head resting on the floor. She looked murdered. She was, at times, dead drunk. She was

Helela, his wife. He took a cigarette from a shelf in the dressingroom, packed clothes in a carry-all, walked out and never came back.

DAY OF THE DOGS

(aka *Blackfellas*)

Barrow Films. Director: James Rackleton. Producer: David Rapley. Executive producers: Paul D. Barrow. Screenwriter: James Rackleton. Based on the novel *Day of the Dog* by Arthur Weller. Director of photography: Jeff Mahood. Production designer: Bob Rackleton. Editor: Christopher Cardenas. Sound recorder: Ken Lord. Composer: Mary Graham.

Cast: John Meeus (Doug Dooligan), David Ngombujana (Pretty Boy Floyd), Jaydon Riley (Polly Yarrup), John Hargreaves (Detective Maxwell), Ernie Dingo (Percy), Julie Mackintosh (Mrs Dooligan), Jack Charles (Curry), Judith Margaret Wilkes (Nancy), Michael Wason (Haglin), Arilla Dooladay (Selvy).





of photography: David Conwell. Production designer: Jon Dawdling. Editor: Henry Dungan. Sound recorder: Andrew Ramage. Cast: Jimmy Sims (Justin Thomas), Naomi Watts (Jennifer Carter), Sarah Chadwick (Laura Thomas), Adrian Wright (Kenneth Carter), Leverne McDermott (Miriam McMahon), Alan Fletcher (Henry Landers), Beverly Duns (Judge Barlow), Paul Scofield (Rowland Curtis), Ross Williams (Glockman), Nicholas Ball (Detective Matthews).

Synopsis: University professor Justin Thomas is adored by his students and is the envy of his peers. But a young girl's fantasy turns to obsession and threatens to destroy everything he holds dear: his freedom, his family, his career.

HAMMERS OVER THE ANVIL

SAPC: Harvey/Wing Enterprises. Director: Ann Turner. Producers: Ilsa Gannon, Peter Harvey-Wing. Executive producers: Janet Worth, Gus Howard, Peter Gaskin. Screenwriter: Peter Elphinstone, Ann Turner. Based on the stories, *Hammers Over the Anvil*, by Alan Marshall. Director of photography: James Barnes. Production designer: Ross Major. Costume designer: Ross Major. Editor: Ken Solloway. Sound recorder: Phil Tapson. Composer: Alan John.

Cast: Charlotte Rampling (Gwen McMahon), Russell Crowe (Earl Driscoll), Alexander Oudrid (Alan Marshall), Frankie J. Holden (Alan's father), Frank Gallagher (Mr Thomas), Jake Frost (Joe Carmichael).

Synopsis: A funny, moving, inspirational tale of innocence story set in the early days of this century. Twelve-year-old and employed with police, Alan dreams of becoming a great horseman. He must learn that life is not necessarily what he wants it to be, but it is worth living anyway.

HERCULES RETURNS

Director: David Parker. Producer: Philip Jarrold. Screenwriter: Des Mangan. Director of photography: David Conwell. Production designer: Jon Dawdling. Editor: Peter Corbridge. Composer: Philip Judd. Cast: David Angus (McBain), Mary McCormack (Lisa), Bruce Spence (Spencer), Michael Carrigan (Karl), Brendon Rahr (King), Nick Polizzi (Phone Executive), Louise Anderson (Wally Whistler).

Synopsis: Frustrated by the uncaring style of his megacorp's employees, the Kent Corporation, film buff Brent McBain decides to take on the big boys by opening his own old style cinema. But the Kent boss sabotages McBain's opening night by ensuring the prime of the all-Italian Hercules, Asterion, MacBain and Ursula are inseparable is followed without sub-titles. McBain and friends have no choice but to improvise all the dialogue and effects themselves.

LOVE IN LIMBO

(Formerly *The Great Pretender*)

Director: David Ellick. Producer: David Ellick. Coproducers: John Wain, Nana Savionova. Screenwriter: John Conall. Director of photography: Peter Winton. Production designer: David McKay. Costume designer: Christina Patterson. Editor: Stuart Armstrong. Sound recorder: Gavin Sachs. Music supervisor: John Hopkins.

Cast: Craig Adams (Ken Roddie), Rhonda Fenderson (Gwen Roddie), Martin Sachs (Max Wiseman), Adele Young (Barry), Russell Crowe (Arthur), Samira the

Mummy (Mummy), Maya Strong (Dy Roddie), Bill Young (Helen Roddie), Jill Patterson (Dorothy), Vincent Ball (Cyril Williams).

Synopsis: A romantic comedy about an artistic 16-year-old with a rampant libido and a passionate interest in the female form. Set in Perth and Kalgoorlie in the 1930s.

THE NOSTRADAMUS KID

Simpson Le Moutier Film. Director: Bob Ellis. Producer: Terry Jennings. Executive producers: Roger Le Moutier, Roger Simpson. Screenwriter: Bob Ellis. Director of photography: Geoff Burton. Production designer: Roger Ford. Wardrobe supervisor: Laurie Fann. Editor: Henry Dungan. Sound recorder: David Lee. Composer: Chris Neal.

Cast: Noah Taylor (Ken Ellis), Miranda Otto (Jeanne O'Brien), Josh Campbell (McAlister), Erick Mizack (Wayland), Allen Gurnee (Father), Lucy Bell (Sara), Arthur

JOHN WAIN: BARRY WAINMAN (PRODUCTION DESIGNER), ALAN JAMES (WARDROBE), (BARBARA HENRIKSEN), AND PETER A. HANCOCK (OVER THE HILL). (THE GREAT PRETENDER) WRITTEN BY JOHN WAIN & NANA SAVIONOVA. ADAPTED FROM THE BOOK BY JOHN WAIN & NANA SAVIONOVA. DIRECTED BY DAVID ELICK. © 1994 BY WAIN





Dagmar (Piazzesi Anderson), Liane Carveron (Mayall), Jennifer Cronin (Cherry), Peter Gwynne (Shepherd Road), Hue McMillan (Piazzesi Debby).

Synopsis: A gentle romantic comedy about the end of the world. The religious and sexual coming-of-age of a 1980s Seventh Day Adventist boy, who copes as a man for drink, women and philosophy, and believes the end is nigh during the Cuban Missile Crisis, even though there's a hangover for apocalyptic scenes to keep getting postponed.

NO WORRIES

Palm Beach Pictures-Juhal Film & Television. Director: David Ellick. Producers: David Ellick, Eric Bellner. Line producer: John Winter. Executive producer: Kim Williams. Associate producer: Nina Stevenson. Screenwriter: David Holzman. Director of photography: Steve Wenden. Production designer: Michael Bridges. Editor: Louise Innes. Sound recorder: Gauri Seth.

Cast: Amy Torklack (Maddie), Geoff Morrell (Ben Bell), Susan Lyons (Elise Bell), Gwendoline James (Mrs. Marie O'Dwyer), John Hargreaves (Chris Ryan), Savva Vador (Gary Hay), Bob Baines (Mr. Drew), Ray Barron (Old Burkey), Harold Hopkins (John Bartley), Judy McIntosh (Mrs. Gregg). **Synopsis:** "In the midst of the drought and recession of 1992, 10-year-old Maddie and her family are forced off their property in Western New South Wales, and move to Sydney. There they are 'harragued'.

THE PIANO

Jan Chapman Productions. Director: Jane Campion. Producer: Jan Chapman. Executive producer: Alan Dargatzis. Associate producer: Mark Turnbull. Screenwriter: Jane Campion. Director of photography: Stuart

Dryburgh. Production designer: Andrew MacAlpin. Editor: Warren (Jan Chapman) Smith. Sound recorder: Tony Johnson. Composer: Michael Nyman. Cast: Holly Hunter (Ada), Harvey Keitel (Baines), Sam Neill (Korwin), Anna Paquin (Flora), Kerry Walker (Anne Mason), Genevieve Lemon (Nurse), Tanya Baker (Hire), Ian Munsie (Reverend). **Synopsis:** A man women's love for her piano and another man provides the pathway of her husband. Set in Victorian times on a remote part of New Zealand's coastline.

SAY A LITTLE PRAYER

Flying Films. Director: Richard Lowenstein. Producer: Carol Hughes. Screenwriter: Richard Lowenstein. Director of photography: Gideon Wood. Production designer: Chris Kennedy. Editor: Jill Birkock. Sound recorder: Lloyd Carlock.

Cast: Fiona Renfelle (Angie), Jade de Winter (Seymour), Lynn Murphy (Thelma), Mickey Castles (Seymour's Mom), Rebecca Smart (Lynette), Jill Forster (Mrs. Blumensack), Roger Nutter (Mr. Blumensack), Phyllis Bartlett (Op Shop Lady).

Synopsis: A story, recounted 11-year-old niece this young, afterwater, building rebellion. Angie and mother find a way world it is a relationship that often strength to each other, and through the highs and lows of a long, low summer, they both gradually learn to face the truth about each other and themselves.

THE SILVER BRUMBY

Media World Features. Director: John Tassell. Producers: Colin Smith, John Tassell. Line producer: Russ Hargan. Executive producer: William T. Marshall. Associate producer: Judy McIntosh. Screenwriter: John Tassell, Jan Stephens, Elyse Mitchell. Based on the novel by Elyse Mitchell. Director of photography: Mark Giffolder. Production designer: Phil

Cheniers. Editor: Peter Butson. Sound recorder: John Wilkinson. Composer: Tessa Kinsdale.

Cast: Caroline Goodall (Elyse Mitchell), Russell Crowe (The Man), Ann Denson (Beth Mitchell), Buddy Tyson (Darcy), Johnny Rouse (Jack). **Synopsis:** This is the story of the great wild silver stallion, Thowra. It is a legend both brave and tender, set in the strange and compelling beauty of Australia's high country. It is the legend of the silver beauty whose strength and power no man can control.

THIS WON'T HURT A BIT! (formerly Le Dentiste)

Oning Productions. Director: Chris Kennedy. Producer: Patrick Fitzgerald. Screenwriter: Chris Kennedy. Director of photography: Marc Spior. Editor: Tessa Butt. Sound recorder: David Glasser. Composer: Mark Giffolder.

Cast: Greg Prokhorov (Gordon Fairweather), Alwyn Kurus (Psychiatrist), Gordon Chater (Producer), Doreen Miller (Mabel), Jacques McKenzie (Vivienne), Patrick Blackwell (Mr. Prescott), Maggie King (Mrs. Prescott), Adam Stone (Farmer), Brian Bird (Tachibana), Gaudie McIntosh (Indian), Colleen Clifford (Lady Smith).

Synopsis: The story of an Australian dentist, who after being released from a psychiatric hospital sets up a practice in Portsmouth, England. Here he establishes on the public and health service before escaping from the police. Hospital finally catches him in Hong Kong, or does it? ■

PHOTO: JAMES HARRIS FOR THE NEW YORK TIMES; THE SILVER BRUMBY: JAMES HARRIS FOR THE NEW YORK TIMES; THE PIANO: JAMES HARRIS FOR THE NEW YORK TIMES; THIS WON'T HURT A BIT: JAMES HARRIS FOR THE NEW YORK TIMES





Bank of Melbourne



Free Cheques! No Fees!

(Even on balances below \$500)

- Free Cheques No Fees, regardless of account balance size.*
- Earn good interest.
- Receive a free VISA Card or Bank of Melbourne Card and a free cheque book.
- Bank on Saturday from 9 to 12 (most branches). On Weekdays from 9 to 5

* Only governmental duties apply

Bank of Melbourne cuts the cost of banking

Head Office 121 Collins Street, Melbourne, 3000

Bedevil Trace



PHOTOGRAPHY BY JAMES W. HARRIS
STYLING BY JAMES W. HARRIS
HAIR BY JAMES W. HARRIS
MAKEUP BY JAMES W. HARRIS

www.fadedmag.com

[illegible]

Interviewed by
John Conomos and Raffaele Caputo

Tracey Moffatt's *Night Cries: A Rural Tragedy* (1990) is one of the finest short films recently made in Australia. Visually and awfully bold, it is a confronting look at the story of a black girl raped by a white woman. Rejecting the social-realist approach that has tainted (and whitened) many films on Aboriginal issues, Moffatt's film triumphantly finds its own distinctive voice - hyper-realism tinged with surrealism. Shot entirely in a studio, it has a strikingly sparse narrative and conscious neglect of dialogue, but with an intense concern for the male on screen.

[illegible][illegible]



Bedevil is made up of three stories in three different settings. What is the inspiration for them?

The stories are inspired by family ghost stories I heard as a child, stories which come from both sides of my background – my white relatives as well as my black relatives.

In the second story, for example, I play my mother who a crazily lonely old woman in a ramshackle house like the one you see in the film. My family were ga-gones on the subway and amongst they would hear this ghost train coming up the track, but never see it. I just took that story and elaborated on it, which was an interesting thing to do.

Was hearing these stories as a child one reason why the film leans toward the Japanese genre of ghost films?

Very much. I was always thinking about how I would put the stories across, because I wanted to do the film in a very stylised way. Then I realised how inspired I was by Japanese directors of the early 1960s, like [Yasujiro] Ozu and [Masaki] Kobayashi. With their visual styles, and with sound style as well, they were way ahead of their time. The sound is really half the movie in their case, and it's half the movie in *Bedevil*.

The use of the studio as the outdoor locations is also reminiscent of Japanese films, especially of panning shots across misty, ghost-like locations staged in a studio.

You can create a complete atmosphere if you have total control over lighting, colour and the camera movement.

However, we were restricted in the shooting because the studio wasn't big enough. Unfortunately, Sydney does not have very big studios. I had restrictions where I had to shoot either against 'this' or for 'that' wall and nothing else. But then, as someone on the set

said, "These aren't studio directors who are glorious dew constructions. You're very lucky!"

Is Australian painting a source of inspiration for the mise en scène, the construction of the images?

I would say Russell Drysdale is a big influence, especially for the first two stories. The third story would be more Geoffrey Bardon: the urban stage with a constant feeling of urban dislocation and strangeness. There's the city and the long shots and the intense claustrophobia of spaces.

Do you compare the different domestic spaces of your Korean background and your white background?

Yes, I looked at spaces differently because I have a background in both cultures. But I don't think you can call the stories particularly white or Aboriginal.

You have to remember, I also have an array of characters with very interesting lives. There's Chinese characters, Indians, Greeks and so on. I surely reflect what I see in Australian society. For me, Australian society is now a very mixed society, very multi-cultural – a hybrid society.

Taking an interest in the human face recalls the films of Pier Paolo Pasolini and Federico Fellini. How important is the human face?

Like Fellini, I think I can't for faces. Most of the people in *Bedevil* are not actors. When I looked through books at actors, there wasn't anyone I particularly wanted. A lot of the time I had to go out into the street and look for people.

What is the advantage of selecting from the street?

It's a moral concern and I can get away with it because I don't have



DAVIES WITH SON BEN (LEFT) AND SON JOHN (RIGHT) DURING HIS 2004 DVD-BOX-SET "BETWEEN THE FIELDS" (LEFT) AND HIS 2005 FILM "BETWEEN THE FIELDS" (RIGHT)

My background is Queensland and I come from the north, so all the stories have a bit northern feel. But all these stories have quite familiar Australian settings.

The first story is on an island. The characters are in a mangrove, swampy, mangrove-infested island in north-east Queensland. The second story is set in a small town with locations still shot out in Cleveville. The third story might be a place like Townsville with a desquing dockland area. It was interesting creating the subtle attributes of the rural landscape—like trees, light and the look of the sky—as elements to create feelings.

When I started to write the script, I went home to Brisbane with a lot of memories of when I was growing up. I think you must go back to where the memories are strongest. I couldn't sit here in Sydney and come up with the feelings I could associate with home. I had to go back and feel it again.

In Brisbane, there is an open, fiery sky, but with living in Sydney you don't see the sky. It's not a sky city. You go to Brisbane and the first thing you notice is the sky.

Is Davies trying to draw attention to the fact that there is more to life than urban spaces and concrete buildings?

It's almost the mythical Australian landscape of my imagination. There is a hyper-real, hyper-imaginary, surreal construction of landscape from childhood memories in perhaps a similar way to how Terence Davies works. In his recent films, he talks about an exaggerated and romanticized childhood was like *David*, of course, memory is always exaggerated.

Is memory a part of the intuitive process you were talking about earlier?

Terence Davies's "Bedevil"

It seems a little bit going with something that feels completely right at a particular point in time, and hopefully not being afraid of it. You can't make a movie by putting A with B and then getting C. That is not how movies are made, and it's dangerous to think you can. There is no chemical formula; there is an answer.

Do you leave yourself open to any improvisatory possibility as the end is this central to your role as a filmmaker?

It is. But it can be pretty scary because there isn't the money to work in that way. I was trying to get away with it by pushing the crew toward an improvisatory path. But I think a lot of Australian mainstream film crews are not used to working in this way. It's safer not to go down an improvisational avenue.

It seems your cinema is like a normal participation of classical continuity. Even on paper there is a notion of the normal.

That is to be expected because you are going with what you feel at the moment, and continuity does become a problem. I don't continuity creep because [actor] Lee Marshall kept coming up with all this different dialogue and I wanted to go with it.

When I think of the directors who have influenced me the most, I would have to say Nicolas Roeg. I saw *Walkabout* [1971] when I was thirteen and the visuals have always stuck with me. I love that movie. I think I am the only Aboriginal in Australia that will admit to loving that film, and it's because of its open texture, the juxtaposition of images you are talking about, and as play with time. As these two kids journey across the landscape, they are in a direct one-on-one and walking through a forest the next.

When I was watching the script to *Bedevil*, I thought of looking at most of Roeg's films. I saw *Performance* [co-directed with Donald Cammell, 1970] again, which I think is just brilliant.

You like a cinema that captures the continuity of time and space?

But not that the film come across as a myth-land. I think that is because. There must be some thread for the audience. The story or stories have to appear to be going somewhere.

Are the three stories of *Bedevil* interconnected?

No. They are completely different. Each is self-contained.

Because you are a highly visual filmmaker, how does story-telling figure in the narrative sense?

Those moments not told through traditional plot. Clever plots with twists and turns are never what I go for. *Bedevil* is like that we are with these characters, we are going on long one with them from while and we see what they get up to.

So you follow their gestures with all the unpredictability of their actions?

The keyword is unpredictability—never for the audience know what is coming next. I'll even watch a movie I don't like if I don't know what is coming next, if I am not sure of the story.

There seems to be a tendency here to grab at various, identifiable styles, which is very collage.

That is a good description. But it is not enough to just lift something and pluck it into a movie. Rather, you lift something and make a completely yours so that it doesn't resemble the original thing, or you trade in the original source of the medium. And when I say

"Photography is my other career, and I exhibit as a photographer. I find I need to be around the art world. It is where all the best ideas are discussed, and it's a light years ahead of what is happening in the film scene."

"make a point", I mean that whatever you felt completely right in the context of the film.

When we were going through the publications on *Blue Note* jazz record covers from the 1940s and 50s in consideration of the title design for *Bedford*, their use is not meant to make the film stand out in reference to some "jazzy" context. If people pick up on one reference, it is not what I therapy, "Well, she is a reference to that", or whatever, and then that's the end of it.

When were the opening images of the first story, what immediately comes to mind is your photographic process.

I carry the link across to the cinematic form, and it is a distinctive sort of image, a way of signposting, but it goes above appropriation because you transform the source.

It is not all appropriation. At times, the production designer took inspiration from real landscapes or "real" photographs. So often had gone to national parks and wildlife reserves and brought back lots of photos of the landscape. He found that in a lot of scenic naturalists standing in long grass out on Queensland. He took some and came up with something completely surreal.

How closely did you work with the production designer?

Very closely. A year before the cameras began to roll, we were talking about what should be the colour of the cinema screens, what sort of surface would we use for the floor, should we lay down dirt for the desert or should it be a shiny surface like in *Nightmare*. But then I have to let him go and do his work. There is only a certain point you can go to when discussing things.

For example, in the script I remember the opening filmed setting of the story as being this link, magical hatching with veins crawling around the trees, a brilliant blue sky peeping through the background and waves crashing on a white sandy beach. But Stephen came up with that very spooky, swampy landscape with that molten trees standing like skeletons with what I call a puker-green, *Leslie Blue* sky. I almost died of shock, but that was the way Stephen had interpreted it and I had to go with it. He wasn't a slave to the script.

To say something like a "puker-green, *Leslie Blue* sky" is a shorthand way of graphically communicating your vision to your collaborators.

Yes, I don't think I am only a bricoleur or collageur, because using this kind of description is an immediate way of signposting what you want from your own collaborators. And it's good that you can refer to other movies. I think *The Exorcist* (William Friedkin, 1973), which is where that description comes from, is the greatest horror film ever made. I look at my movie and I believe there's a bit of influence there. *The Exorcist* has been damaged and it has been set up as almost every comedy show, but it is a very, very scary movie with a brilliant soundtrack. There is a terrible atmosphere in that bedroom with the possessed child.

Have you used Super 8 footage in *Bedford*?

Yes, there is a little bit of Super 8. It is just a few moments to take away from the general feel of 35mm. Working with grainy, hand-held Super 8 footage in some scenes is inspired by the news, and it's used for shock value. When watching some newsreels or night where some amateur photographer shot a disaster scene or something on Super 8 or home video, you find you always sit forward because it is imperfect.

What are the cross-overs between your work as a photographer and as a filmmaker on a day-to-day basis?

Photography is my other career, and I exhibit as a photographer. I find I need to be around the art world. It is where all the best ideas are discussed, and it's a light years ahead of what is happening in the film scene. This carries over into my film work. I am constantly thinking composition as a photographer's sense, and framing and photographic features are very important in my movies.

Are your films more comfortable within the art world than with the film scene?

Well, I hope my films are not seen as inaccessible. I think *Bedford* blurs the distance somewhat, between the art gallery as a source of inspiration and the film industry. It is important to create a bridge. There really isn't any distance between my two careers. What I do in both fields is part of my work. They are what I do. I make photographs and I make movies.

The difference is that when you make photographs you are working by yourself, movie making is completely collaborative. With a crew of about a sixty people, it's about communication. You have to make clear to people what you want. Of course, you don't always get exactly what you want, you have to compromise a little.

Did you enjoy working in the studios?



I did. But I found the crew got very restless after a while. They were not used to working for a long period in a studio situation. In the last week of shoot, we went out on location to Queensland and the crew immediately got happier. They went into gear out into the bush air. The studio created a claustrophobic feel in the making of the film.

But it is important that cinema take risks, that it be experimental and popular at the same time. I want to promote the movie in a very light way so that it is not self-putting from audience. That is why I've sent postcards that say, "Indeed - scary, funny and weirdly arty." I think you have to promote the film in this way and not take yourself too seriously.

It seems there is a lot of humour in the film?

Yes, especially in the third story. The film gets funnier as it progresses. The first story is quite hard, the second rather funny, but the third is actually comedy with slapstick. I like that kind of progression because I think it is very important from an audience point of view. The audience is likely to be more open to the movie at the beginning and they'll sit for a while. I don't think I could get away with putting the first story last, for instance. The stories actually get better, they really do.

Why three separate stories?

Because I come from the short film area. I have only made shorts and I don't believe I was ready to make one story for ninety minutes with the same characters.

It does kind of do with the way I think. I don't have a long attention span. It's nice to sweep the characters over, making the film much more playful and multi-layered. Maybe the next film will be completely different, but I am much more relaxed within trilogy for a first feature film.

As a feature-length directorial debut, is *Bodewil* a form of apprenticeship?

I learned a lot, especially with [director of photography] Geoff [Barrow]. He has shot a lot of films and, for my first feature, I wanted to work with someone who has had a lot of experience. Even though *Bodewil* is a low-budget film, I wanted the best in the business.

Maybe I should have employed a lot of younger technicians, but I actually went for a lot of older ones. I am glad I did, because they don't seem to get nervous much of a nervous things. They have done it all before, and it is nice to have that experience.

I worked on a one-to-one basis with Geoff, where we'd constantly check the frame. He would sit something up and I'd be constantly looking through the camera or on the video split.

The video split is very good. I don't know how I could have made

the film without it, especially since I was in the movie and I could check my performance. I don't know how people make films without it.

Did you know Jerry Lewis invented the idea of the video split?

Did he? I love Jerry Lewis - *The Nutty Professor* [1963] and the movie where he looks after all these school girls, *The Ladies Man* [1961]. I grew up with these movies. I have a formative visual background in 1960s television, Jerry Lewis movies and *Laurey Lines*. Daily Duck, very loose!

Nathan Ring says an interesting thing in his book. He talks about a generation of people, and of himself, growing up on these mad cartoons, watching them at the cinema or on television. So many artists of this generation have said that we are far more playful and non-conventional, whereas the generation that grew up in the 1970s, when television was much more monitored, produces a different sort of art, more controlled. We grew up on crap. It was never monitored, it just washed over us.

What about the use of colour in your films? Is it a vehicle for emotion?

Absolutely, in the way the abstract expressionists worked with colour in the 1940s. I am thinking of painters like Paul Rothko. His paintings are just complete colour fields.

In relation to Australian directors, you can tell George Miller thinks of colour just by thinking of the last two Mad Max films.

Do you think being colour-conscious is a rare thing in the Australian film industry?

I suppose there was the real "chocolate box" look of the 1970s with films like *Power at Hanging Rock* [Peter Weir, 1973], which is very elegant. I actually like a lot of Australian 1970s films. I completely bypass the 1980s; nothing really stood out for me.

I love "Waltie as Fright" [Neil Kinnaird, 1978] and early Peter Weir like *The Cars that Ate Paris* [1974] - Jim Shawson's film as well, but he doesn't get any attention.

I was an adolescent when the whole New Australian Cinema thing was happening, so I was making a box set in the press all the time. It was very impersonal with people like Gillian Armstrong, a woman, directing. It was a great thing.

I have only got to know Gillian Armstrong recently. We had a little chat before I started *Bodewil*. She gave me some tips on how to handle a crew.

But I have to admit I am not a parent. I want to go to Hollywood and make a "real good" movie for money. Then perhaps I want to come back to my art movies.

gigolo

INTERNATIONAL
PREMIERE
CANNES 93

SOMEDAYS AT 1/2 PRICE



MY
FORGOTTEN
MAN



in the categories of

World Cinema
Asia Pacific Cinema
Short Films
Documentary
Experimental
Animation

ENTRY DEADLINE
JULY 1 1993

Entry Forms are available from:

**Brisbane International
Film Festival
Queensland Australia**

Level 1 The Mennons
40 George Street
Brisbane Q 4000
Australia

phone 61-7-22 00 444 fax 61-7-22 46 158

**"ONE OF THE MOST
TERRIFIC MOVIES OF THE YEAR"**

—Hans, Karl, Tobi & Bert

"WILL KNOCK YOUR SOCKS OFF"

—James Hargrave, *The Green Heron*

"A SUPER-SLICK ACTION MOVIE"

— **James Thompson**, *Yellow Fever*



He'd be the
perfect criminal
if he wasn't
the perfect cop.

DEEP COVER

 **REG.** REGISTERED TRADEMARK OF THE
FEDERAL BUREAU OF INVESTIGATION
U.S. DEPARTMENT OF JUSTICE

[illegible]

DATE: 11/11/2011 TIME: 11:11 AM PAGE: 1 OF 1

DEPARTMENT OF THE ARMY

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466
---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----

[illegible]

**Commences Sydney, Brisbane May 6.
Coming soon in all other states.**

REF

Phone: (800) 438-3271, (800) 438-3089
Fax: (800) 438-3887

Australia's First Films:

Part Three: Local Production

*Chris Long continues
his exploration into the
myths and fictions surrounding
the introduction of the
moving picture to Australia.*

THE STORY SO FAR

We have traced Australian cinema from its birth in November 1894 to the rapid spread of film exhibition later in 1896.

The lasting value of these events to modern Australians began with the making of the first local films in October 1896. These only had novelty value when they were new, but today they are a vivid window on our colonial past. The unprecedented access given to these films through domestic video cassette releases has greatly enhanced their historical value.

Lacking titles, identifying marks or other documentation, the few surviving films of the 1890s urgently require research to determine where, when, how and why they were made. This article marks the commencement of a complete list of early Australian films, a necessary first step in identifying the surviving artefacts in our public and private archives. The author is strongly of the opinion that this research should have been done before the National Film and Sound Archive initiated their collection management project, "COMAT", with its accompanying "de-accessioning" of films. The low priority placed on research has endangered the integrity of the many unidentified and potentially valuable films in the collection. That research is being done, but its support has nearly come from sources other than Canberra.

THE SESTER MYTH

The accepted account of Australia's first film production was published by the photographer Jack Carson 1933. Indeed, he states that the Lumière Company entrepreneur "Maurice" (sic) Sester failed to make competent films in India, met the Australian photographer Walter Barnett in Bombay and later joined him in Australia to shoot our first local films, principally the 1896 Melbourne Cup.¹

However, in 1986 the National Gallery's Gail Newton showed me an unpublished manuscript written in response to Carson's account by the elderly Frochman, A. J. Porter (1871-1964). Porter was an early sales manager for the Sydney photographic firm of Baker & Reuter, who bought Sester's equipment. His manuscript is marked "not to be published until the death of Jack Carson" and begins as follows:

[...] so many names have been created and a few have been "sanctified" [...] Carson includes a very gross and survey of Walter Barnett, but the statements are somewhat wide of the facts [...]

A lengthy, detailed and confirmable account of Sester's work with Barnett follows this introduction. Thus an eye on the research trail which uncovered the truth beneath the Sester myth - as well as several "new" Sester films.

ASPIRING AUSTRALIAN FILM PRODUCERS: 1896

Following initial Australian demonstrations of film projection, The Bulletin (Sydney) was quick to suggest a suitable local event for film coverage:



FACTS AND FABLES Begins



Albert Auguste and Louis Lumière, French photographic manufacturers of Lyons. Louis devised the Lumière cinematograph in 1894, gave the first private demonstration of it in March 1895, and introduced screening in a paying audience at a Paris café on 28 December 1895

Tracing paper: The Lumière cinematograph. The tiny slides, barely a centimetre wide, could serve as a camera, film projector or projector. It was first used in Australia by Lucien Auguste Marceau (1861-1928), who arrived in Sydney in September 1896 and shot the earliest known Australian film on October 1896. Photo by courtesy of Mark Whetton, Queensland Museum

What is badly wanted now is some device whereby the machine can be connected with the telegraph and made to represent events which they happen, so that the public can see in the theatre on Cup Day, and see the race in spectral games on a white background as a projection. This improvement is bound to come along, sooner or later, and when it does the 'graphic will have a great future before it'.¹

Before the advent of radio, television or film, the Melbourne Cup was a prime event on the Melbourne social calendar. People were drawn from the bank and the suburbs to view it, to spend their money on it, and to be seen there. Each year, the first Tuesday in November saw every Australian's attention focused on Australia's richest horse race, universally run at Flemington. Anybody who could represent the race in a theatre obviously stood to reap financial rewards.

On 12 October 1896, the magazine Carl Hertz was the first to announce his idea of 'importing' a machine for taking the [moving]

pictures himself, with the intention of using it to record the finish of the Melbourne Cup, to be afterwards shown in England'.² Hertz didn't receive a camera licence for the Cup, and even by March 1897 his production plans were in disrepair.

Any news photographed by Mr. Hertz are owned [Robert W.] Paul's establishment in London, and so very delicate are the apparatus employed that it frequently happens that of ten views sent Home, the greater proportion become damaged in transit.³

Another impetus to filming the 1896 Melbourne Cup was James MacMahon, who landed a 60mm Denisy camera projector in Sydney on 24 October 1896. He stated that he had 'the necessary [new] films to photograph the finish of the Melbourne Cup, and [he] has arranged to reproduce the effect in London and Paris on Christmas'.⁴ Both Hertz and MacMahon used film processing facilities abroad, so that any films they took in 1896 would probably be made in European regions, none of which have been traced. An advertisement for Edison 'Vuescope' projector exhibitions in Melbourne on 31 October 1896,⁵ probably given by the MacMahons, includes 'fourteen' replicas of Australian scenes and people 'on its programme'. This doesn't conclusively prove that Australian films were produced before Sennet's, but it is a possibility.

Sennet's advantage in producing local films lay in the sophistication of his Lumière cinematograph, and in his link with the Sydney photographer Walter Sennet. The processing and printing of the films were the most complex parts of the production process. Photographers exclusively had the knowledge of exposure times, processing chemistry and delicate pressure necessary to ensure economical production. During the 1890s, there were numerous Australian exhibitors of imported films, but the few local film producers were usually associated with photographers or photographic studios.

THE LUMIÈRE CINÉMATOGRAPHE

Maurice Sennet's employees were the Lumière brothers, Auguste (1862-1954) and Louis (1864-1948), who ran Europe's leading photographic works at Lyon in France, employing 300 workers.

Louis Lumière devised a machine at the end of 1894 which elegantly combined the functions of a motion picture camera, printer and projector in a far smaller than many 'still' cameras of the period. Its comprehensive nature meant that its operator could become a completely independent working unit in a foreign locale - going wherever, shooting local films and exhibiting them. The Lumière cinematograph's portability contrasted strongly with the massive size of Edison's earlier kineograph camera in the 'Black Maria' studio. Handcranked, the Lumière machine was not dependent on electricity.

Following the commercial premiere of the Lumière cinematograph in a Paris café on 28 December 1895, the Lumière decided to exploit their invention's portability by dispatching cameramen to every part of the world. During the first year of the machine's exhibition, the Lumière operation were the only people permitted to operate the machine.⁶ Only after April 1897 was the Lumière cinematograph offered for public sale to independent exhibitors.

The Lumière operators assembled a library of international film coverage unrivalled in quality by any other firm, many of their films being the first motion records of the countries they visited. Trewey



took the machine to England, DeLussac and Menagouich in America, Poitevin about Britain, Spain, Italy, Turkey, Switzerland and America; Pons and Tan took the Lumière machine to Latin America; Deschamps to Russia. "The operator who came to Australia, via India, was Minnie Senter" (1863–1931), the earliest confirmed producer of motion pictures in Australia.

MANNIE SENTER

Biographical records of the Lumière operators are mostly found in books published in France, written in the French language, with only limited distribution in English-speaking countries. During a recent sojourn in Paris, Jane Craig of the University of Queensland located biographical details of Senter's life in Paul Vigne's book, *Le Vie Lathropien et l'école de Magistrate Lumière*. Senter was "a Lathropian chemist" who "after running a local [Lumière] agency for some years was employed by the Lathropians to present the cinematograph in India and Australia". Craig suggests that Vigne's book hints at Senter's lack of skill – not to say even a lack of technical skill as suggested by Caro, but a lack of entrepreneurial skill outlined by Vigne:

Intelligent, methodical and organised, Minnie possessed the undoubted qualities of a man of business, unfortunately paralysed by an early delirium of spirit. From his hard working and difficult youth he had amassed a colossal accession for large schemes, so necessary in industry and commerce. Like the fellow companions of Harman (opposite a failure) he dreamed of great enterprises realised at little cost. . . [H]e could never resign himself, unless actually forced, to make an outline for publicity commensurate with the importance of whatever part of business he was in charge of, even when some of satisfactory results.¹⁰

As J. Pons, in his essay on James Case's story of Senter's "uncongenial" efforts at filming in India, confirmed Vigne's account "Senter had been well trained by the Lathropian brothers for his job, and being a professional chemist, he knew all about develop-
ing."¹¹

Left: Lumière Cinématographe as a projector. The book could be removed from the machine to allow light from the lamp to pass through the back of the film, as shown. To show film, the book could be replaced on the cinematograph mechanism, and the device could be rotated until the picture stood and ran up on a tripod. Above right: Special Lumière film prints show two women speaking before you films, made in Lumière film was standard even though the film was the standard French width. The prints were specifically designed for the Lumière machine's slide pull down system. The Lumière film "group" was obsolete by 1901. The film shows: *Waiting for the Goodness of 1893*, was exhibited in Britain Senter's very first movie about screening in Britain on 13 September 1894 – one of the earliest "cinematic comedies". It was produced in France.

Above right: Lumière machine as displayed in a cinema, preparatory to screening the railway station in the park, clearly also as the previous performance on the Lumière film stock. There are no windows visible yet! Please film it's from period. Many films projected will include type of close pull down, built in Howell being a technically similar example.

Surviving pictures of Senter reveal him as a rather short, slightly balding man in his early thirties, with a broad and sturdy second moustache. He departed Marseille with his 24-year-old wife, a boarder's Messageries Maritimes steamer bound for India on 6th the Lumière cinematograph in June 1896.

On 7 July 1896, Senter gave the first movie show in India at Watson's hotel in Bombay.¹² Further shows were given by Senter at the Bombay Novelty Theatre from 24 July 1896, and concluding on 15 August.¹³ Only his original stock of Lumière film shown in France were shown in India, about six films of thirty seconds' duration being exhibited at each show for a dozen price of one rupee.

At this point in Senter's story, Caro suggests that the Sydney photographer H. Walter Barrett (1863–1914) met a disconsolate Senter in the Taj Mahal Hotel in Bombay, offering up finance the Forthman on his trip to Australia.¹⁴ A far more likely account is that given by Senter's contemporary, A. J. Pons, who says that Barrett met Senter on the outward bound steamer from Marseille to Bombay:

[Barrett's] connection with the introduction of the Lumière motion picture to Australia was purely accidental. Meeting Senter and his wife were fellow passengers with Barrett on a Messageries Maritimes steamer, Senter having been appointed sole concessionaire for the exclusive district of the steamer to Australia. Walter Barrett, who was well on with 'the film' [i.e. Williams] introduced Mr Senter to Minnie. Goodness (manager of the Sydney Lyceum Theatre) and C. B. Westminster, who greatly assisted him in the filming of the Sydney Lyceum in



Per Street, opposite the Lyceum Theatre, besides making available that theatre when the first public demonstration of the cameras took place!¹¹

Most of Perrier's account is confirmable. Senior and his wife left Colombo in Ceylon aboard the *Mingamanga* Marseilles steamer "Polymerie" on 30 August 1896. On the way to Sydney via Albany, Adelaide and Melbourne, Senior gave exhibitions of motion pictures to his delighted fellow passengers, arriving at Sydney on 16 September 1896.¹²

SYDNEY'S "SALON LUMIERE"

Wishing to turn to exhibiting the Lumiere machine, Senior arranged a private screening at Goodwin's Lyceum Theatre on 14 September 1896¹³, which A. J. Peter attended and recalled almost sixty years later in an oral history interview:

At a private screening at the Lyceum Theatre, one afternoon in September [1896], the Lumiere cinematograph was exhibited to the crowd. Amongst them was the *Lancaster* Governor Sir Frederick Dalrymple and Siray, and various members of Parliament, several people in the Diplomatic Corps. And several people. During the afternoon we were informed that Mr. Senior would open what was known then as a "Salon Cinematographique" on "Lancaster", which was duly opened a few days after in Per Street, nearly opposite the old Lyceum Theatre – somewhere a house where Small & Co.'s shop is now. From the day that place opened to us was a real success. They held sessions [screenings] throughout the day. They changed the shifting admission, and you saw about six or seven pictures, if I remember rightly.¹⁴

Senior's *Salon Lumiere* opened at 237 Per Street under the business management of Walter Barnett and C. B. Williamson on 28 September 1896.¹⁵ Williamson recalled many of the details in a memoir published in 1929:

The original machine [was] a Lumiere [–] There were twelve pictures, each running about 100 feet [–] C. Williamson had secured the rights with a view to showing it at his forthcoming Melbourne races, *Manx* [practically *Dive* dive]. This program, however, was not workable, and [–] C. W. subsequently decided to turn an honest penny, and sold myself and Barnett, founder of *Falk* Studio, to come to Perth in a preliminary Sydney season. The "big boys" made it a season place of his own to show [–] Barnett and I rented a shop somewhere about where the Film House now stands. We put in *Australian* chairs and engaged a small band with music specially arranged by Hanna, leading conductor of the day. We projected from what was really the cheap wooden, and the subsequent change was a job. Williamson as machine holder took half the profits, and as the aid of a barrow, flickering coach, Barnett and I emerged with £1000 profit for our shop [–].¹⁶

The *Salon Lumiere* was Australia's first all-film venue – excluding kitescope peep shows. C. B. Barnett's earlier demonstrations had only been an interlude in a

variety programme. Senior's formal "salon" exhibited a dozen films selected from his "library" of 150 subjects which steadily grew with each delivery from France.¹⁷ By March 1897, when newspapers and Senior's own productions, his library had grown to a staggering 270 items shot in every part of the world.¹⁸ His programmes of films were more varied and interesting than any of his rivals, and the Lumiere machine presented them brightly, louder and clearer than the contemporary Vitascopes shown at MacMahon on the Theatre Royal shows of Hertz.

With cash flowing from the *Salon Lumiere*'s exhibitions of imported films, Senior and Barnett were induced to attempt local film production, using the technical resources of Barnett's "Falk" photographic studio in Sydney.

In their earliest Australian film production efforts, Barnett provided exactly the promotional, technical and social contacts which Senior needed. The first Australian films were the product of the two men's first, Barnett's background being a crucial factor in their success.

H. WALTER BARNETT SCOTTY PHOTOGRAPHER

Born in Melbourne in 1863, and apprenticed to that city's "Scotty" photo studio in his early years, Barnett established his own studio in Hobart in 1880. Reluctantly ambivalent in his pursuit of the good life, dignified and businesslike, he rapidly rose in fortune as he left Australia to work in San Francisco and Chicago studios en route to his social goals in London. There he joined forces with the high society photographer, W. & D. Downey of Belgium, where his snobbish charm and good looks made him popular with their clientele of Royalty and theatrical celebrities.¹⁹

Returning to Sydney in 1883, Barnett bought the Falk photographic studio there and assumed a place at the centre of colonial wealth and social standing. "Falk" soon built up a reputation for fine society portraiture, while as programs travelled back and forth to escape means mightier social contacts and keeping abreast of the latest photographic developments. On 16 March 1893, a Melbourne branch studio of Falk was set up by Barnett's brother, Charles, and their colonial fortunes were firmly established.²⁰ Walter rubbed shoulders with the intellectual and social elite of Australia. Tom Roberts and Arthur Streeton were among his clients there.²¹

However, Barnett had his demerits. Baker & Brown's sales manager, A. J. Peter, recalled that "Barnett had two personalities, shall we say, in business he could almost be classed as a pig, but in the salons of Darlinghurst or St Kilda he was quite charming".²² Jack Carr, who worked in Barnett's London studio for nine months in 1899, recalled taking portrait sittings for him and presenting the negatives for approval. Barnett snatched the sheet he didn't like while Carr stood in humiliating silence "bating his gun".²³

Apart from being one of the greatest operators of the camera who ever lived, he knew nothing about photography at all [–] He gathered around himself a group of highly skilled workmen, paid them extravagant salaries, and kept them to make the most of his splendid [camera] operating.²⁴

This apparent reliance also born the basis of Barnett's instant work with Senior. Senior handled the camera itself, and Barnett's darkroom manager Arthur Peters constructed and operated the "aqueous cage" film-developing rack in Sydney from October 1896 onwards.²⁵ Barnett's role was that of a "director" – arrange-arranger for the films, his eyes watching in the unspectacularly sophisticated composition and choice of subject in the examples surviving today.

THE SENIOR-BARNETT AUSTRALIAN FILMS

At the *Salon Lumiere* in Per Street, Sydney, film exhibitions continued with great success right through October 1896. On the final day



For his efforts Senior (1896-1898), this entrepreneur the Lumiere cinematograph in Australia from September 1896 to May 1897. *Australian* camera-constructed film production from *The Bulletin* 40-October 1896 p. 3. Courtesy: Meg Laffan, National Film and Sound Archive.

Left: Henry Walter Barnett (1863-1896) co-producer with the Lumiere operators Senier of Australia's first local films. A Sydney studio photographer, he directed Senior's shooting at the 1896 Melbourne Cup and provided promising evidence for the film. Photo from *Photography* Institute of Australia (Australian Edition), July 1894.



Of their Sydney season, 27 October 1896, just before their departure for Melbourne, Sestier and Barnett exhibited their first local films

After the day's work was ended M. Sestier exhibited the first tableau from a local subject yet made in Australia. M^{rs} H. W. Barnett [of Falk's] had joined M. Sestier in preparing the films, and a fine picture of the crowd disembarking from a Mandy boat in Mandy was the result. Admiringly the health of M^{rs} Sestier and Barnett was tested in acknowledgments of their artistic work, when the latter mentioned that a whole series of Australian scenes was in preparation, and that both at the Prince and Location halls M. Laurent would exhibit the pictures, and would then go to Sydney and Melbourne in touch with the great capital raised in its nature, which could never have been approached but for the invention of this marvellous machine.¹⁰

Later reports of that Mandy ferry film refer to it being taken "on a Sunday afternoon"¹¹ – probably the Sunday prior to the above report, the 23rd October 1896 – the birthday of Australian film production. In contrast to the legend of the Sydney ferries, the paddle steamer "Bophaon" (417 tons), and was seen to have an unimpaired impact:

There is one Sydney man who carries long and loudly the cinematographer. In his opinion, he would be to seek his wife to see the new one [new pictures], and on the Sunday afternoon disembarkation scene at Mandy, his better half saw what she believed to be her husband coming, when with another lady. To be the more convinced, she saw the tableau fully half a dozen times with the aid of opera-glasses. The second male indignantly denies everything, but, as he cannot prove a complete alibi for that particular Sunday afternoon, and his wife won't concern herself with an extraordinary tale, there is a big stain on the once happy home. The possibilities of the case as a wonder of machinery to supposedly frighten people are great.¹²

The successful completion of this first film concluded Sestier and Barnett's preparations to film Melbourne's Spring racing season events, which coincided with their arrival in the Southern capital. They left Sydney on 21 October 1896, opening at Melbourne's Princess Theatre in conjunction with the J. C. Williamson party, *Djao-Djao*, on 31 October.

Sydney's Saloon Launce was briefly taken over by Goodman and Williamson for the week following 2 November 1896.¹³ They installed a French projector and exhibited French films there for a few days, but they couldn't maintain the technical standard set by their Lumière predecessor. Barnett published a disclaimer disowning himself with the venue on its opening day¹⁴, and it closed at the end of the week. On 7 November, the 217 Pitt Street shop was again taken over, this time by the Macdonald brothers with their *Devenir*

Winter Sestier and Winter Barnett showing the 1896 Melbourne Cup. The oldest surviving printed representation of Australian filmography is made from The Bulletin, 24 November 1896, p. 12.

60mm "chronophotographs" projector.¹⁵ This was far more successful, and compared under the name of the Saloon Cinematograph for the next post, but no further Australian films are known to have been shown there.

SESTIER AND BARNETT IN MELBOURNE

Only hours before giving the first film Melbourne show at the Princess Theatre, Sestier and Barnett were at Flemington racetrack shooting selected scenes of the VRC Derby on 31 October 1896:

1. Derby Day: The Betting Ring.
2. The Banning of the VRC Derby.
3. Lady Brassey Presenting Blue Ribbons to Derby Winner "Newhaven".

These have often been confused with the 1896 Melbourne Cup coverage as the films were all shown together and the same horse, Newhaven, won both races. The Derby coverage appears to have been shot as a rehearsal for the more important Cup coverage three days later.

Lady Brassey's three attempts to place the blue ribbon on the nervous Newhaven attracted numerous press comments after the Derby race, and further comments from reviewers of the resulting film as the horse passed out of camera range. A reel of unidentified Lumière magazine matching that description was held by A. J. Prince. An item print was struck from it in 1951 by W. J. Foster-Scudon, and a 35mm copy was passed by A. F. Haselgrove for Film Australia in the early 1960s. Former Film Australia staff member Ron White recalls that the resolution had almost completely disappeared from its nitro base at that time. The various papers have been included on the NPSA video *Federation Films* and in Robert Fennell's compilation *Cricketed Horses*. Although there's a slight chance that it is 1897 coverage, the close fit to the 1896 film descriptions, and the fact that Prince bought Sestier's gear for Baker & Rouse suggest that it may be Australia's oldest surviving film. None of the Derby films were returned to France for inclusion in the Lumière catalogue, and the fact that we know they stayed here leads credence to our conclusion.

Every evening from 31 October to 20 November 1896, Sestier presented his Lumière cinematograph at the Princess Theatre, incidentally to the third act of the Japanese fantasy party, *Djao-Djao*. Although the films were no longer being presented as an all-film venue, the theatrical fantasy setting of the party was a appropriate accompaniment for the magic of the cinematograph, and it cap-

used the lion's share of subsequent press coverage. Searter and Barnatt had most of their days free of theatrical commitments, and thus had the freedom to take the Lumière machines onto Melbourne Cup on the afternoon of 3 November 1896. A J. Porter recalled:

Arrangements were made to take pictures of the Melbourne Cup as an added attraction. Barnatt was useful there, too, through his folk made he had a wide knowledge of 'who was who' [...] On Cup Day, Barnatt stage managed Searter as he filmed the events at Flemington, he took care to be well in the picture with his tripod and track coat, displayed himself in front of the camera like an equine agent.¹⁰

We know exactly what Barnatt and Searter looked like shooting the Cup, as a clutch artist for *The Australian* caught them in the act.¹¹ Searter with his camera, tripod and equipment case stands on a elevated platform with Barnatt behind him on the long coat and homburg dressed by Porter. And Barnatt appears in long of the six surviving Cup films, obviously directing the proceedings while on camera. He glances nervously into the lens as he starts several attractive women past Searter in the scene on the lawns. One of those women appears to be the prominent actress Mrs. Brough, whose presence in the Lumière coverage was noted in several press reviews. A young girl, possibly Barnatt's daughter, appears with him in the seddling paddock sequence, in which he points at the camera and obstructs the horses.

The most obvious of Barnatt's attempts at directing the on-camera bystanders occur in the scene of the finish of the Cup race. Disoriented with the confusion of the spectators lined up along the finisher's leading post, Barnatt runs out from behind the camera in a wry unconscious way, coat-tails flying, as he encourages them to watch their horse win.

About ten films were shot by Searter and Barnatt on Cup Day, collectively providing an unexpectedly comprehensive and artistic coverage of the event. Each of the surviving shots is superbly composed, convincing, on the people present rather than on the race itself.

1. *Arrival of Thomas Hall Platform, Flemington* (Lumière Cat. No. 452)
2. *Arrival of Governor Broome and Suite* (Lumière Cat. No. 419)
3. *Crowds Near the Grand Stand* (Lumière Cat. No. 418)
4. *Afternoon Tea Under the Awning, Flemington* (Not catalogued)
5. *Finish of the Hurdle Race, Cup Day* (Not catalogued)
6. *Wringing Out For The Cup* (Lumière Cat. No. 423)
7. *The Seddling Paddock: Wringing Out The Horses* (Lumière Cat. No. 421)
8. *Start of the Melbourne Cup Race* (Not catalogued)
9. *Finish of the Melbourne Cup Race* (Lumière Cat. No. 422)
10. *Cup Winner "Ninewhisker" Thence Hobochrotham, Jockey Clubhouse* (Lumière Cat. No. 433)

Each of these was shot from a fixed viewpoint on a single film reel of about a minute's duration, at around 12 to 14 pictures per second. There were no cuts, pans or tilts. There is no indication of a windower on Searter's early camera, so that each shot probably had to be set up by looking through the back of the film gate before loading with unexposed film. This was a carry-over from 'wall' photography, where the picture was focused and composed on a ground-glass screen, before the negative plate was inserted. The Lumière system didn't lend itself to pans or even shooting, and the camera was rigidly fixed on the tripod with the 'gun head' headstock yet been introduced to follow action.

Barnatt took the exposed films back to Sydney after the Cup for processing and printing, while Searter stayed at Melbourne screening unprinted film at the Princess Theatre.¹² As there were no breaks in the Melbourne schedule, a second Lumière machine must have been set up at a top position in Barnatt's Sydney darkroom, and the second cup race and races necessary for processing the negatives and the prior work it allowed Barnatt to complete a five films which Searter showed in Melbourne on 19 November 1896.

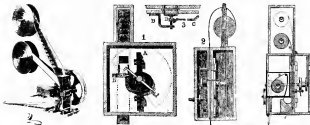
The New Zealand film historian Olive Sower suggests that the excellent image vividness of most Lumière films is due to their stop-printing system. The three pull-downs would automatically bring the negative and positive parts into register. In the commonest contact printer used by Edison and R. W. Paul (see photo), all parts between neg and pos-need blurring, and jump cuts.

After three weeks of screening unprinted film at the Princess Theatre, Searter was invited to arrange a screening at a "Grand Combined Theatrical Matinee" organised by Lady Brassey, the Victorian Governor's wife. This charity performance – ironically in aid of the Blind Asylum – was held at the Princess Theatre on 19 November 1896.¹³ As Lord Brassey was to attend, Searter had the film of the Governor's arrival rushed down from Sydney for the

Below left: Chronographer displays the time and rate of the machine could be using upon its person across to all viewing parts. The automatic film advancing mechanism and a slow pull-down, rather like a modern 16-mm Bell & Howell movement. The machine could also be set up for shooting film, with a light tight film magazine fitted above, and the light tight take-up container below the gate. (Height in setup of film was also adjustable, but not longer was usually found to a maximum of about 150 feet, or 46 metres, as there was no feed-up system on the machine.) The back of the gate could also be swung down to show the film. The window through to the lens (P) often had a cover glass fitted so that the Lumière film may also be developed by a customary pattern of spots in their image the result of use on the screen glass.

Below right: Lumière machine set up in the position. The steady image of the Lumière system was partly attributable to the system of stop printing. Developed neg and pos-put film was held in the magazine by 'L' light would be admitted to the gate exposing the pos through slit set by camera. The three pull-downs would automatically bring the neg and pos parts into register providing the required precise image spacing. Exposed pos was wound up into the light tight take-up container – and the neg would fall out of the container onto a holder.





Above left: Cinématographe (Lumière) model by W. W. Fox and others simply exposed film (see through the eye) as the drive sprocket (on the hand crank) drove it. Any mechanical difference between the sprocket in the eye and pin film would cause slippage. Above right: on the film, and similarly unique to the system. The eye-point system used by the Lumière did not have these problems.

Above right: (Sectional view of Lumière cinématographe (from *Biograph's Living Pictures*, 1895)) the machine used a chain mechanism to advance the film, actuated by an eccentric cam and idling frame arrangement. A second cam appeared to ensure the drive transfer from one motor's motion. In this perspective configuration shown above, there was no hand sprocket, the motor of the small still film only being sufficient to ensure the mechanism of the cinématographe.

occurred. This, and the film of crowds on the Flemington lawn, stole the show.

It was a wonderfully clear and faithful photograph, the scene being reproduced with the most perfect fidelity, and all the details and minutiae of the occurrence being brought before the audience with the same vividness as if they were looking upon the actual moving picture. When the audience, in witness of the unusual causes of the band at Flemington on the occasion of the arrival of the Viceroyalty, struck up the National Anthem, the audience in the theatre rose to their feet and cheered loudly, just as the crowd on the racetrack cheered on the occasion of the race, and thus completing the reproduction of the actual event to which the cinématographe has not yet been elevated. The rentals of the device amounted to £176 15s. [...]²¹

After only one more night's showing at the Princess, Sestier opened Sestier's in Sydney to exhibit the complete set of race films and about forty key views of the harbour city.

SESTIER'S RETURN TO SYDNEY

Displaced from their old Pat Smart venue on return to Sydney, Sestier and Barratt took a fortnight's lease on the Criterion Theatre to give the complete set of their Australian films a public view. The opening, on 24 November 1896 was the first all-Australian film programme ever presented, inspired perhaps by the success of Sestier's championship in Melbourne. Apart from the Derby and Melbourne Cup scenes, there were now Sydney scenes on the programme including new production narratives.

Two scenes of the New South Wales Horse Artillery at Drill (Victoria Barracks) were featured, of which the second, wherein the guns and caissons fire past the spectators in a gallop, was fine-voiced [...]. Now that the local film problem has been solved, it may be hoped that like films will not only find their way to the cinema spectacles of a difficult era to the London music halls, where the celebrated popular subjects – such as the scenes of people crossing from Hyde Park gate to Marylebone via the Dominion on Sunday afternoon arranged by the famous club master – would give Londoners a better idea of an indigenous city than they could possibly obtain in any other way [...]²²

The Bulletin's reviews were more critical, but still enthusiastic:

Americally, it is a big success in some places and a moderate one in others. Some of the pictures are awfully funny and others lumpy, but, on the whole, they are a respectable collection. One or two of the Cup scenes are, personally, the worst features in it. They represent a stream of people driving by, and consist mainly of hats and umbrellas. Still, there are alterations. The arrival of a train is beautifully realised [...]. The Cup itself, however, is far off and shadowy and indistinct [...]²³

On 5 December 1896, one of the last Lumière exhibitions at the Sydney Criterion was attended by New South Wales Governor Langdon and Sestier²⁴, who came to see themselves in the film of their arrival with the Barratts at Flemington. The Criterion's excellent attendance induced Sestier and Barratt to re-open a show place film venue at 478 George Street from 2 December 1896.²⁵ It was run on a daily basis by Barratt under Sestier's authorisation until 6 March 1897. Few new local films were shown at the George Street premises, the surviving literature only mentioning *Sydney Post Office from George Street* and *Employees Leaving the N-S-W Government Printing Office* before Sestier's film production closed in mid-December 1896.²⁶

Sestier's Melbourne Cup film was returned to the Lumière's home base in Lyon for international sales and distribution, eventually arriving – partly by rail²⁷ – in the case of the Casinotheque Française. The six surviving films were returned to Australia in 1969 and are available on the NFA video *Living Melbourne*.

Just before Christmas 1896, Sestier left the Sydney venue in Barratt's care, moving to Adelaide to establish a new arena of Lumière cinematographs shown.

SESTIER AND WYBERT REEVE IN ADELAIDE

Two months prior to Sestier's Adelaide arrival on 23 December 1896, crude exhibitions of projection via Edison's *Vitascope* were given at Adelaide's Theatre Royal.²⁸ The lease of that prestigious venue was the former actor Wybert Reeve (1831–1906), who subsequently heard of the Lumière machine's excellent reputation and made arrangements to introduce it locally.

Sestier arrived in Adelaide by train, carrying 81 of his best films for the initial exhibition.²⁹ A new Lumière cinematograph added to the two already in Sydney was specifically imported for the Adelaide show³⁰, and Sestier formed an informal partnership with Reeve similar to the earlier arrangement with Barratt.

Adelaide's Lumière cinematograph exhibitions began with a Theatre Royal preview on Christmas Eve of 1896³¹, public exhibitions commencing on Boxing Day³². As usual, the press commended the film exhibitions for their technical quality and diversity, ex-

**SUBSCRIBE
TO
CINEMA
PAPERS
BEFORE
31 MAY
AND SAVE
25%
OFF
NORMAL
RATES! *
THAT'S
6
ISSUES
FOR
ONLY
\$21!**



1 YEAR (6 ISSUES) AT \$21 (NORMALLY \$28) OR 2 YEARS (12 ISSUES) AT \$39 (NORMALLY \$56)
OR 3 YEARS (18 ISSUES) AT \$58.50 (NORMALLY \$78). NOTE: OFFER APPLICABLE IN AUSTRALIA ONLY

BACK ISSUES: CINEMA PAPERS

A GUIDE TO WHAT'S AVAILABLE



NUMBER 1 (JANUARY 1979)
David H. Blackburn, *My Little Sister*, Peter Wink, *Answer Machine*, Gillian Armstrong, *Sex & the City*, *The Two Mrs. Putt*

NUMBER 2 (APRIL 1979)
Cecilia Roth, *Frankie's Mother*, *Manhattan*, Barry, *Scary Movie*, *The 400 Blows*, *Shogun*, *Between the Fingers*, *Adam*, *Paper*

NUMBER 3 (JULY 1979)
Richard Dreyfuss, *John Travolta*, *William O. Brown*, *William Friedkin*, *The New York City School*

NUMBER 4 (SEPTEMBER 1979)
Hugues Chabrier, *Paul Giamatti*, *Marcello Mastroianni*, *Marcello Mastroianni*, *Marcello Mastroianni*

NUMBER 5 (DECEMBER 1979)
Linda B. Johnson, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*

NUMBER 6 (JANUARY 1980)
Ken Loach, *Ken Loach*, *Ken Loach*, *Ken Loach*, *Ken Loach*

NUMBER 7 (JULY 1980)
Linda B. Johnson, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*

NUMBER 8 (SEPTEMBER 1980)
Ken Loach, *Ken Loach*, *Ken Loach*, *Ken Loach*, *Ken Loach*

NUMBER 9 (JANUARY 1981)
Tom Llewellyn, *Tom Llewellyn*, *Tom Llewellyn*, *Tom Llewellyn*, *Tom Llewellyn*

NUMBER 10 (APRIL-JUNE 1981)
Cecilia Roth, *Frankie's Mother*, *Manhattan*, Barry, *Scary Movie*, *The 400 Blows*, *Shogun*, *Between the Fingers*, *Adam*, *Paper*

NUMBER 11 (JULY-SEPTEMBER 1981)
Linda B. Johnson, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*

NUMBER 12 (OCTOBER-DECEMBER 1981)
Ken Loach, *Ken Loach*, *Ken Loach*, *Ken Loach*, *Ken Loach*

NUMBER 13 (JANUARY 1982)
Linda B. Johnson, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*

NUMBER 14 (APRIL-JUNE 1982)
Ken Loach, *Ken Loach*, *Ken Loach*, *Ken Loach*, *Ken Loach*



NUMBER 15 (MARCH-APRIL 1979)
Linda B. Johnson, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*

NUMBER 16 (MAY-JUNE 1979)
Ken Loach, *Ken Loach*, *Ken Loach*, *Ken Loach*, *Ken Loach*

NUMBER 17 (JULY-SEPTEMBER 1979)
Linda B. Johnson, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*

NUMBER 18 (OCTOBER-DECEMBER 1979)
Ken Loach, *Ken Loach*, *Ken Loach*, *Ken Loach*, *Ken Loach*

NUMBER 19 (JANUARY 1980)
Linda B. Johnson, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*

NUMBER 20 (APRIL-JUNE 1980)
Ken Loach, *Ken Loach*, *Ken Loach*, *Ken Loach*, *Ken Loach*

NUMBER 21 (JULY-SEPTEMBER 1980)
Linda B. Johnson, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*

NUMBER 22 (OCTOBER-DECEMBER 1980)
Ken Loach, *Ken Loach*, *Ken Loach*, *Ken Loach*, *Ken Loach*

NUMBER 23 (JANUARY 1981)
Linda B. Johnson, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*

NUMBER 24 (APRIL-JUNE 1981)
Ken Loach, *Ken Loach*, *Ken Loach*, *Ken Loach*, *Ken Loach*

NUMBER 25 (JULY-SEPTEMBER 1981)
Linda B. Johnson, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*

NUMBER 26 (OCTOBER-DECEMBER 1981)
Ken Loach, *Ken Loach*, *Ken Loach*, *Ken Loach*, *Ken Loach*

NUMBER 27 (JANUARY 1982)
Linda B. Johnson, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*

NUMBER 28 (APRIL-JUNE 1982)
Ken Loach, *Ken Loach*, *Ken Loach*, *Ken Loach*, *Ken Loach*



NUMBER 31 (DECEMBER 1980)
Linda B. Johnson, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*

NUMBER 32 (JANUARY 1981)
Ken Loach, *Ken Loach*, *Ken Loach*, *Ken Loach*, *Ken Loach*

NUMBER 33 (FEBRUARY 1981)
Linda B. Johnson, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*

NUMBER 34 (MARCH-APRIL 1981)
Ken Loach, *Ken Loach*, *Ken Loach*, *Ken Loach*, *Ken Loach*

NUMBER 35 (MAY-JUNE 1981)
Linda B. Johnson, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*

NUMBER 36 (JULY-SEPTEMBER 1981)
Ken Loach, *Ken Loach*, *Ken Loach*, *Ken Loach*, *Ken Loach*

NUMBER 37 (OCTOBER-DECEMBER 1981)
Linda B. Johnson, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*

NUMBER 38 (JANUARY 1982)
Ken Loach, *Ken Loach*, *Ken Loach*, *Ken Loach*, *Ken Loach*

NUMBER 39 (APRIL-JUNE 1982)
Linda B. Johnson, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*

NUMBER 40 (JULY-SEPTEMBER 1982)
Ken Loach, *Ken Loach*, *Ken Loach*, *Ken Loach*, *Ken Loach*

NUMBER 41 (OCTOBER-DECEMBER 1982)
Linda B. Johnson, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*

NUMBER 42 (JANUARY 1983)
Ken Loach, *Ken Loach*, *Ken Loach*, *Ken Loach*, *Ken Loach*

NUMBER 43 (APRIL-JUNE 1983)
Linda B. Johnson, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*

NUMBER 44 (JULY-SEPTEMBER 1983)
Ken Loach, *Ken Loach*, *Ken Loach*, *Ken Loach*, *Ken Loach*



NUMBER 45 (OCTOBER 1983)
Linda B. Johnson, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*

NUMBER 46 (NOVEMBER 1983)
Ken Loach, *Ken Loach*, *Ken Loach*, *Ken Loach*, *Ken Loach*

NUMBER 47 (DECEMBER 1983)
Linda B. Johnson, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*

NUMBER 48 (JANUARY 1984)
Ken Loach, *Ken Loach*, *Ken Loach*, *Ken Loach*, *Ken Loach*

NUMBER 49 (FEBRUARY 1984)
Linda B. Johnson, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*

NUMBER 50 (MARCH-APRIL 1984)
Ken Loach, *Ken Loach*, *Ken Loach*, *Ken Loach*, *Ken Loach*

NUMBER 51 (MAY-JUNE 1984)
Linda B. Johnson, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*

NUMBER 52 (JULY-SEPTEMBER 1984)
Ken Loach, *Ken Loach*, *Ken Loach*, *Ken Loach*, *Ken Loach*

NUMBER 53 (OCTOBER-DECEMBER 1984)
Linda B. Johnson, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*

NUMBER 54 (JANUARY 1985)
Ken Loach, *Ken Loach*, *Ken Loach*, *Ken Loach*, *Ken Loach*

NUMBER 55 (FEBRUARY 1985)
Linda B. Johnson, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*

NUMBER 56 (MARCH-APRIL 1985)
Ken Loach, *Ken Loach*, *Ken Loach*, *Ken Loach*, *Ken Loach*

NUMBER 57 (MAY-JUNE 1985)
Linda B. Johnson, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*, *Paul Giamatti*

NUMBER 58 (JULY-SEPTEMBER 1985)
Ken Loach, *Ken Loach*, *Ken Loach*, *Ken Loach*, *Ken Loach*

ORDER FORM

CINEMA PAPERS SUBSCRIPTION 25% OFF

OFFER ENDS MAY 31 1994

I wish to subscribe for

6 issues at \$21.00 (Normally \$18.00)

☐ 12 issues at \$39.00 (Normally \$31.00)

☐ 18 issues at \$58.50 (Normally \$39.00)

Please begin

☐ receive my subscription from the next issue

Total Cost _____

ADDITIONAL ITEMS

1. BACK OF BEYOND:

DISCOVERING AUSTRALIAN FILM AND TELEVISION

I wish to order _____ set(s) of videos

☐ \$24.95 per copy (includes Postage)

Total Cost \$ _____

2. BACK ISSUES

I wish to order the following back issue

CINEMA PAPERS issue no. _____

☐ 1-2 copies @ \$4.00 each

☐ 3-4 copies @ \$4.00 each

☐ 5-6 copies @ \$3.00 each

☐ 7 or more copies @ \$1.00 each

Total no. of issues _____

Total Cost \$ _____

PAYMENT DETAILS

Cheques should be made payable to:
MTV PUBLISHING LIMITED

and mailed to:
MTV Publishing Limited,
43 Charles Street, Abbotsford, Victoria 3067

NO. 411 (1) PAYMENT ORDERS SHOULD BE ACCOMPANIED BY
BANK DEBITS IN AUSTRALIAN DOLLARS ONLY

INTERNATIONAL RATES

	6 Issues 1 Year	12 Issues 2 Years	18 Issues 3 Years	Back Issues Add to Post per copy
Zone 1	Surface	Surface	Surface	Surface
New Zealand	\$6.00	\$9.00	\$12.00	1.00
Zone 2	Air	Air	Air	Air
Winged	\$8.00	\$9.00	\$10.00	1.50
Zone 3	Surface	Surface	Surface	Surface
Malaysia	\$6.00	\$9.00	\$12.00	1.00
Sing	Air	Air	Air	Air
Singapore	\$2.00	\$7.00	\$10.00	1.00
Zone 4	Surface	Surface	Surface	Surface
Hong Kong	\$6.00	\$9.00	\$12.00	1.00
India	Air	Air	Air	Air
Japan	\$9.00	\$12.00	\$15.00	1.50
Philippines				
China				
Zone 5	Surface	Surface	Surface	Surface
USA	\$7.00	\$9.00	\$11.00	1.00
Canada	Air	Air	Air	Air
Mexico	\$7.00	\$10.00	\$12.00	1.50
Zone 6	Surface	Surface	Surface	Surface
UK/Europe	\$7.00	\$9.00	\$11.00	1.00
Africa	Air	Air	Air	Air

FILL OUT AND MAIL NOW!

NAME _____

TITLE _____

COMPANY _____

ADDRESS _____

COUNTRY _____ POSTCODE _____

TELEPHONE HOME _____ WORK _____

Enclosed is my cheque for \$
or please debit me

☐ BANKCARD ☐ MASTERCARD ☐ VISA

Card No _____

Expiry Date _____

Signature _____

ually pressing the Melbourne house card series. So great was Senter's impact that Carl Horta's supporting magic act – by then without the protection of Melbourne Opera House fame – was barely noticed.

No film productions resulted from the Senter-Reeve partnership, probably because neither had any association with local photographic facilities. However, these shows made a notable break with previous exhibition patterns by progressing into a series of wide-ranging country tours. Adelaide's Theatre Royal exhibitions concluded on 23 January 1897²⁰, the machine being subsequently sent on a tour through rural South Australia culminating in Broken Hill exhibitions from 16 to 22 February 1897 and likewise,²¹ Reeve's shows returned to a suburban Adelaide hall on 27 February 1897.²² At this point, Senter left for Western Australia²³, presumably organising Lumière cinematographic exhibitions in Perth which have not been able to research from my Melbourne base.

Reeve's Lumière exhibitions continued after Senter's departure, first with a "Lumière II season" at Adelaide's Victoria Hall in Gawler Place from 2 March to 3 April 1897²⁴, then with a tour of Western Victoria towns including a Ballarat season from 17 April to 1 May, returning subsequently to Adelaide via Ararat.²⁵ His presentations on this tour were E. F. Gallagher, "Professor" Alfred Silver and Messrs. La Prie and Hall²⁶, all of whom later had an association with film exhibitions in Victoria.

A CHANGE OF COMPANY POLICY

Until May 1897, all of the three known Lumière cinematographs in Australia remained the property of the Lumière Company, under the control of their agent Miriam Senter. A letter published in the *Australian Photographer* (London) on 20 November 1896 reveals that the ambassadorial rôle of the Lumière agents was pre-arranged to terminate in May 1897:

So, – It may interest you to know that we, being sole agents for Lumière's "Cinematograph" [sic] for Great Britain, the colonies, and the U.S. of America, are in a position to take orders for the complete apparatus for producing animated pictures. All applications will be considered as instant as they are received, and delivery of said apparatus will be effected accordingly in Melbourne. All those who are interested should communicate with us promptly. – Yours truly, Fournier Brothers, 17 Pall Mall Lane, London, E.C.²⁷

The announcement was repeated in the *Australian Photographic Journal* on 20 January 1897²⁸, as Senter's exclusive exhibition rôle was prepared for the Lumière company's policy to change.

Below: Melbourne's Princess Theatre, where Senter first exhibited his coverage of the Melbourne Cup in 1896. Above: a thirty-five-minute film by Louisiè of the Grand Archway, 15 November 1896



From May 1897, Lumière cinematographs there would be sold outright to independent exhibitors. Senter's three machines were sold, one directly to Wybert Reeve, the others being handled by the Sydney photographic dealers Baker & Rouse. A. J. Porter of Baker & Rouse recalled that "one was sold to Mr. Bell of Delroy and Bell, and one to Antone and Beron."²⁹

Contemporary newspaper references confirm these changes of ownership. The *South Australian Register* of 4 May 1897 states that "Mr. Wybert Reeve has purchased the very fine and beautiful exhibition of M. Marceau Senter, with whom he has hitherto been in partnership, M. Senter returning to Europe."³⁰

Reeve's tour continued with a Ballarat "winter season" from 5 to 9 October 1897³¹ and a New Zealand tour from 29 October 1897 to 8 January 1898.³² His screenings of Senter's 1896 Melbourne Cup coverage in New Zealand must have been one of the first foreign exhibitions of an Australian film. This tour produced only "modest results"³³, as Reeve advertised his machine and 43 films for sale from his Adelaide base in the Sydney and Melbourne papers from 16 January 1898.³⁴ It was probably sold in Adelaide as advertisements for open-air cinematographic showings in Glenelg beach commenced on 14 February 1898.³⁵

Lumière cinematograph serial number 91 is presently held in an Adelaide collection. It is too late to be one of Senter's Sydney machines as a report in *The Advertiser* on 10 October 1896 refers to a "world's total of 23 machines", but as Lumière machine number 296 (in Brisbane) was manufactured late in 1896, it is probably the one imported by Senter for Adelaide in December 1896. It was brought at auction in Adelaide about twenty years back, so that it was located in the right place to have been the Senter-Reeve machine. Unfortunately, none of the films are known to have been found with it. Well-worn, it has the unusual modification of a wrought-iron fixed speed bracket to facilitate ray film loading for projection. No earlier film projector is known to survive in Australia, and it provides a unique opportunity to examine some of Senter's original gear (see photo).

Senter's two Sydney machines are traceable to screenings at Queensland. Ada Delroy and James Bell, heading a touring provincial variety troupe, gave showings of one in Townsville from 24 May 1897³⁶, which was pronounced "a vast improvement upon the one that Cassilfort introduced".³⁷ The tour travelled South through Brisbane in June where it was hailed as "the No. 1 original Lumière cinematograph"³⁸ and thence to Newcastle (July 1897³⁹) and rural Victoria (August/September 1897⁴⁰). Delroy and Bell shot no new local films.

Senter's Sydney machine was acquired by G. Roome, who screened Lumière films on a converted shop in Queen Street, Brisbane, from 3 May to 26 June 1897.⁴¹ There he exhibited two previously unrecorded Sydney films:

1. *Sea and Breeches, George Bay, Sydney* (shown 5 June 1897).
2. *Elizabeth Street, Sydney* (shown 26 June 1897).

These were almost certainly films made by Baker & Rouse during April or May 1897, while one of their operators, probably A. J. Porter, had experimented with the two machines of Senter's they were handling for sale. Raw movie film stock was available from Baker & Rouse from March 1897⁴², but it was not until 20 May 1897 that their journal reported successful production:

Cinematograph Film – It is pleasant to be able to record a straightforward success in the first attempt at the development of these films at the Sydney warehouse of Baker and Rouse. Three films, each 75 ft. long, were exposed on Thursday, developed on Friday and printed on Saturday, to the entire satisfaction of Messrs. Senter, representatives of Lumière at City of Paris.⁴³

BLACK MAN'S HOUSES; BRAINDEAD; CLOSE MY EYES;
LA DOUBLE VIE DE YÉRONIQUE [THE DOUBLE LIFE OF YÉRONIQUE];
MALCOLM X; MAP OF THE HUMAN HEART; ...and RESERVOIR DOGS



OLD MAN WITH THE SEAGULLS OF
FLORENCE (L) AND SCOTTIE WALK
(R) (CLOCKWISE FROM TOP LEFT)

BLACK MAN'S HOUSES

DAVID GUTHRIE

There is a tension at play in Steve Thomas' documentary about some of the people appearing in the film appears to be aware of, even if the filmmaker apparently is not. That tension is between the desire to lend support to an undoubtedly just fight for recognition of an all too neglected heritage, and a tendency to revert to the ingrained racism, of race which provided the justification for that eradication in the first place.

Black Man's Houses is the story of a group of Aboriginal people who try to reclaim what place offered them as a segregated graveyard on Pitcairn Island. The site is known as Wybalenna, as Aboriginals were calling "black man's houses". Those houses no longer exist, but were part of an experiment in rehabilitation and re-education enforced upon by 19th-Century philanthropic (though Augustus Robinson, As Thomas' narrator points out, it is difficult to believe that by the standards of his day Robinson was an enlightened thinker – difficult, but important. While

there are scenes within the film which seem to paint him as a willing advocate of genocide (a view which the film appears to support), it seems much more likely that Robinson did in fact act out of motives strongly consistent with those recorded in the diary which provides considerable historical information in the film.

In the first quarter of the 19th Century, the white settlers at Tasmania waged a protracted and bloody war against the natives, who were viewed with as little regard as the Indigenous who's (that is, essentially as an impediment to effective use of the land). It is one of the most important and convincing arguments proposed by the film that the decision by the Aborigines to move from guerrilla warfare to negotiation with the white colonial administration signalled not the acquiescence so beloved of popular myth and history books alike, but a change in tactics. A contemporary painting in which the camera returns time and again depicts Robinson shaking hands with an Aboriginal leader, there is used as discussion of the argument that a treaty at most incidentally existed between the two parties. The great misdeed of the Aboriginal people of

Tashirika (as mainland Aborigine), it seems as if they took the white administration at its word rather than requesting the written verification which the British legal system demanded.

It seems clear from Robinson's diaries that the politics with the Aborigines and their relocation to Flinders Island would prove the dual purpose of allowing white development of the Tasmanian mainland, and the conversion of a sizeable number of noble savages from their ignorant (and/or vain) to Christian existence. Unfortunately, of the 200 natives who agreed to repatriation, only 200 made it to the island. A further 150 died in the next few years; before the remaining 47 were dispersed to various Tasmanian and Cape Barren Island. Robinson is a permanent fixture having been declared a failure—but not such a failure as to prevent him being appointed Chief Protector of the Aborigines in Victoria.

Truganin was amongst those relocated after the closure of Wybalenna, and with her death in 1878, the Tasmanian Aborigines had officially become an administration. However descendants of the abducted daughters of one of the Wybalenna Aborigines, Chief Kinnasaganna, had been living in a community of sailors on Cape Barren Island since the 1830s. Out of the reach of officialdom, Aboriginal kinship structures survived alongside more western aspects of culture—until the policy of dispersion and assimilation made yet final attempt to wreck these last vestiges of Tasmanian Aboriginal nature in the 1880s. This timeline was broken up; the children sent to boarding schools where they were paired with white families to be raised as white children (though always aware of a certain superiority to other white children).

It is from this history of cultural greed that *Black Man's House* draws its undeniable political and emotional strength. By focusing on the aftermath of people who have been so removed from their ancestry both culturally and genetically—the most subtle of features in the marketing of the film is that some of those latter-day Aborigines have started hair and blue eyes—to rediscover that heritage, the film opens up the possibility of exploring the relative importance of "culture" versus "tools" in notions of race. But, perhaps out of a desire to maintain complete solidarity with the cause of those people, it begins at the largest gate, precluding to leave racial identity in the hands of innate (and/or bred) features thus moving to an understanding of race—particularly when genetic explanations are so liberally undermined—as a social construct.

Many of these appearing in the film do so of the way in which contradictory explanations of their ancestry have led to such confusion and a general sense of alienation from the dominant white culture on the island. One man explains that when questioned about his race, he was advised by his mother to say he was a Maori. A woman details how she was awarded an Aboriginal relationship at the same time as she was being taught that the Tasmanian Aborigines had died out with Truganin. These confusions are coupled with the racial slurs heaped out by the

whites on Flinders Island (who, in the interviews shown in the film, uniformly fit into the "I'm not racist but..." understanding of black-white relations) enough to induce anyone to find a way of forging an identity capable of providing both knowledge and pride. The trouble with the way the film depicts this desire, however, is into evidence that there is a continuity which stems from some source other than a sense of outrage and spite of the obvious cultural discontinuity. An exploration of racial identity, it is rightly said, is *unavoidable* and *disappointing* in a film which has so much else going for it.

One of Thomas' final lines of narration suggests that "Some people still think that identity is a matter of the heart, not of logic," as if to hold such a view less in the face of the evidence held up by this film. Yet by her most articulate expression of her racialist "black" identity stated by the address of Wybalenna comes from a woman who decries that "I while society exists on overpowering and dominating them, then of course they are going to look elsewhere for a sense of identity. What Black Man's House makes clear, in spite of Thomas' somewhat contradictory understanding of events, is that the people to rely to the restoration of the culture of Tasmanian Aborigines was not some innate genetic continuity—something like "race theory"—but the ignored cultural mosaic of the whites of Flinders Island.

BLACK MAN'S HOUSE Directed by Steve Thomas. Producer: John Moore. Steve Thomas: Executive producer. Elizabeth Moffat: Screenwriter. Steve Thomas: Director of photography. Philip Bull: Sound designer. Mark Tappin: Composer. Elizabeth Drake: Editor. Liz Marshall: Cost. Andy Gault: Producer. Emily Le West: Jimmy Oswald and the community of Wybalenna. Flinders Island. An Open Channel. Steve Thomas Production. Australian Film/Film. Film. ISBN: 03 00 000000. 1999.

BRUNDELL

DAVE GUTHRIE

I assume unlikely that Peter Jackson will ever make another splatter film. Even if we discount his claim to an interview with *Tenebris* magazine that he is "tired of all the blood," it stands as a just not-complete a eye there of the elements of the genre to make any return as a worthwhile. In fact it was much the definitive splatter movie that one wonders if it signals the complete redundancy of any further efforts at the genre.

Deadlands set in Wellington, New Zealand, in 1987. The specificity of the time there is a little puzzling, given that history has, on the surface at least, no more than design slight canon in the film. *Local* (Tasmanian Reins) is a degenerate young man whose teenage life is completely dominated by his Mum (Elizabeth Maitland), who enjoys playing neo-Nazi music from her workbench and mansion overlooking the city. The football team's coach extends to the corner store at the foot of the mansion, and it is here that he meets Paquita (Dana Deane), the Spunkiest who's around with whom he begins an extremely conspicuous relationship.

Deane stated that Mum will discover that she is not the only woman in his life and be prompted to her also to make revenge. Local sneaks off to the top with Paquita for a first date full of romance, joy and screaming animals. Mum, of course, suspects that Local is up to something and sneaks a long behind in order to spy on her little boy and the "bitch" who is leading him astray. She goes to investigate, wearing a large hat and a pair of outrageous sunglasses more than a little reminiscent of Dana Deane, whose personal life version of the dominating class-conscious mum so strongly when.

DAVE GUTHRIE (GUTHRIE) AND **JOHN THOMAS** (THOMAS) IN **BLACK MAN'S HOUSE**.



[illegible]

The new films are also, for the most part, very different in setting from those once popular in the U.S. Not only do they explore areas of world cinema largely neglected in the days when the U.S. had something approaching a national cinema,



© 2004 Blackwell Publishing Ltd, *Journal of Internal Medicine* 255: 103–110

Those two changed roles almost immediately at a lunch party at Federico and Sinclair's house, where Han's boisterous behavior prompts Rickard to ask, "When did you start to talk like that?" drawing attention to their conversational style of direct address and again, the accent of the spoken word. The film is very loose and panoramic about how the brother and sister find passion.

The narrow footpaths of the North Country are in high summer the rivals of a tea dance: a strolling party at which guests ignore a station master the elegance of a London apartment the firmest intelligence used and work against the awkwardness and ambiguity of a more decorous kind of British summer party that unencumbered in the Marched every time, as *Close My Eyes*, she is aware of those built and reinforced because of place being used consistently as if at any moment she might be

SOUNDTRACKS

NEW & UNUSUAL SOUNDTRACK RECORDINGS
FROM OUR LARGE RANGE

ALADDIN • ALAN MENKEN • £35
(OSCAR WINNER BEST SCORE AND BEST SONG)

BASIC INSTINCT • JERRY GOLDSMITH • £30
CHAPLIN • JOHN BARRY • £29.95

A RIVER RUNS THROUGH IT • MARK ISHAM • £30

ADAM'S FROG • RICHARD ROSSINI • £30

LAST FOR LOVE • MIKHAIL KOLZA • £30

LORENZO'S OIL • VARIOUS CLASSICAL • £29.95

ARMY OF DARKNESS • GANNY ELFMAN • £30

SCRIPT OF A WOMAN • THOMAS NEWMAN • £29.95

YOUNG LIONS • HANS FRIEDHOFFER • £30

LOVE FIELDS • JERRY GOLDSMITH • £30

READINGS • SOUTH YARRA
OPEN 7 DAYS A WEEK

100 YORBA ROAD • 3RD FLOOR • BOOBY (LPG) COMPACTS

40-70 JAFFE AVENUE • 1ST FLOOR • 2000000 (LPG) COMPACTS

OTHER STORES

818 CROOK STREET CARLTON VIC 3103

250 GLENFERIE ROAD MURFEEVILLE VIC 3009

711 GLENFERIE ROAD BAWTHORPE VIC 3017

1000 UNDER • 1/1 1000 100 SOUTH YARRA VIC 3181

RELEASING NATIONALLY
FROM 1 JULY 1993

BOB
FILMS



"ORLANDO BURSTS ONTO THE
SCREEN IN A BLAZE OF GLORY."

— *Kinema International*

Orlando

A FILM BY SALLY POTTER

Based on the book by VIRGINIA WOOLF

Starring **TILDA SWINTON** • **BILLY ZANE**

LOUISE BRULIN and QUENTIN CRISP as Elizabeth I

FROM
SCREEN
PLAYS

SCARBOROUGH
PO Box 1033, 1033 Cook Square ACT 2046
Tel: 02 257 0911 Fax: 02 257 1485

BLISSIE
PO Box 270, Broadway NSW 2007
Tel: 02 251 3685 Fax: 02 251 7811

FREE QUARTERLY CATALOGUE
OF NEW TITLES AVAILABLE

Specialising in Film, Media & TV

**ELECTRIC SHADOWS
BOOKSHOP**

City Walk, Akuna Street,
Beaufort Shopping Centre, Canberra City 2606
Ph: (06) 2-5 4058 Fax: (06) 2-5 1618

OPEN SEVEN DAYS



TO ADVERTISE
IN CINEMA PAPERS
CONTACT DEBRA SHARP
ON (02) 499 5511

bad boy
NAUGHTY AND VERY,
VERY WICKED. PERFECT TR
FOR A HOLLYWOOD STAR



here. Keith Connolly is a biographer and filmmaker, published in *Cinema Papers* following the release of *Director: Michael* in one of a (very) occasional series on Australian directors – provides a better lead for the themes/periods/people in his films and – in so doing, reveals a better taste for taking his work seriously.

In relying continuously on interviews with himself, it is possible that Coleman has simply been too close to his subject. Himself's own judgements are nevertheless blind spots. The *Adventures of Barry McInerney* (for example) he now regards as a celebrated failure – responsible for almost destroying his career in a little while before it had hardly begun. Yet he defended the film vigorously in print at the time of the film's release, and most Australian film writers no doubt regard it as a pivotal film in the revival of the local industry during the early 1970s. Turnaway crowds at its twentieth anniversary screening at the State Film Theatre in Melbourne last year indicated that for all its qualities, *Barry McInerney* is still no museum piece.

Other less qualified spiritual himself's career are glossed over. Berwick might be recalled here: the first official adviser to the Experimental Film and Television Fund after returning from Britain in the early 1970s. Coleman, in his capacity at the time as Chairman of the Film and Television Council (one of the then Australian Council for the Arts) would have been well placed to observe an himself's key role in relation to the fledgling Film Fund but doesn't acknowledge it at all. From the same period, reference is made to a Berwick documentary on the Sydney Opera House – which appears in neither listing of the filmmaker's work, while the interesting *Mouth of the Silence* (1970) is dismissed in a paragraph.

By contrast, the much misnamed *King David*, Coleman concludes, "may yet come to be seen as

the best of the biblical movies". There is similar suggestion that himself's failure to pick up an Oscar for *Shining Men* ("the film that divided itself", derived from the apparent ease the anonymity the movie was able to find) ended with "a silver lining". Berwick's films are "underrated" or "ponderous". The argument, says Coleman, is unending. What he has given us in the afterthought, at least that definitive portrait of the artist is perhaps a convenient point at which to start the argument anew.

SIXTY VOICES

**CRIMINAL MINDS:
THE CRIMINAL AGE OF BRITISH CINEMA**

Claremont Blackall (London: Foreword by George Melrose, BFI Publishing with the assistance of Monash University, London and Melbourne 1997, 260 pp., hb, pb \$40)

EARLIER LEWIS

There is not anything much to say of Brian McFarlane's *Sixty Voices* other than praise. This book grew out of a project McFarlane had for another book which was to explore the parallels between Australian cinema of the 1970s and 80s and British cinema of the 1940s and 1950s. He took the parallel periods as examples of English-speaking countries developing cinematic styles of their own in the face of American dominance of their screens. This project is central here with David Meyer and published as *New Australian Cinema: Sources and Parallels in American and British Film*.

Sixty Voices is a collection of interviews conducted by McFarlane of sixty personalities – actors, directors, producers, screenwriters – who were major players in the British cinema during the 40s and 50s period. The scope of *Sixty Voices* is underlined by McFarlane in the introduction: "covers the forbidding area of a slightly salubrious study. Yet even a quick glance through the pages of interviews and the impression is immediately created. It's all too easy to get lost in this book as the reader becomes lulled and lulled in agreement with each particular view of the British cinema as gleaned from the words of such interviewees.

Although not as readily as the first impression gives this book is nonetheless a useful reference tool for scholarly or serious not to forget casual reader's passing interest in British cinema. The format allows the reader to cross-reference on a number of given film, subjects and personnel. For example, if the reader needed an idea of the production history of *The Ship That Died of Shame* (1948) directed by Basil Dearden, the film is given cover up through three interviews: two of the interviewees (Leslie F. Fenton) actor, Sir Richard Attenborough and Virginia

McFadden, and the other with film producer and co-writer Michael Ralph. Taken together, the interviewees enhance the reader's concept of the film's production.

One other good example is the discussion on the making of *A Tale of Two Cities* (1958). Producer Philip Reed wanted the film shot in colour for added commercial prospects. McFarlane is quite sure in his case, because he focuses the question of colour in the subsequent interview with the filmmaker, Philip Thomas, who seems to shooting in black and white because of the emerging influence of the French cinema of the Nouvelle vague. It is a revealing instance of aesthetic reasons going against commercial hopes.

In other interviews, McFarlane's questions display a solid knowledge of the period, which lead his subjects through a maze of cinematic work that often shed fascinating behind-the-scenes details.

Furthermore, by covering immediately think of notable instances in the collection of voices, that is, major players who have passed away – Michael Powell, David Pines, Peter Jackson and James Mason for example. However, unwittingly, his role during the period discussed seems a usually limited at some length. In so many of the books and films brought up for discussion, the interviewees' role of their collaborators with such figures is short, although figureheads like Powell are absent. His enduring influence still lies in quite a few interviews. Powell is discussed length, and the status give a well-rounded picture of the director's approach to the everyday side of his production.

McFarlane's knowledge and commitment to the period brings alive a period of British cinema all but forgotten and rarely addressed these days. In many ways, McFarlane's *Sixty Voices* is relatively uncharted. Thus, *Sixty Voices* will all comfortably with the two new existing volumes which look at British cinema, works such as *Reynolds Dargatzis: A Mirror for England?*, Roy Armes, *A Critical History of British Cinema* and *Alexander Walker's Hollywood? English Men* over the book makes a welcome supplement to a number of studies of individual personnel or autobiographical works. Michael Powell's *A Life in the Movies* and Melan Doolan Morley are two recent examples.

The strength of *Sixty Voices* lies in the selection of interviewees. Here we meet a diverse range of people, some familiar, some not, and some very famous.

Overall, McFarlane's editing of the gallery of people reveals just how much the process of cinema is a collected one and complex one. It is clear from *Sixty Voices* that although the British cinema of the 1940s and 50s may never have been limited to its American counterpart, there is no question the galaxy of studio, entrepreneurship and those personnel were responsible for some enduring and very British cinematic productions.



CAMBRIDGE Film Classics

*A new series of books providing concise, cutting-edge
reassessment of the classic works of the cinema.*

The Films of Alfred Hitchcock

DAVID STERNETT

This book examines the influences and the elements that run through many of Hitchcock's films, from the 'transmission of guilt', to the connection between knowledge and danger, the predestined importance of his presence within his films, and the question of viewing him and his work through the auteur theory. Films examined in depth include *Blackmail*, *Shadow of a Doubt*, *The Wrong Man*, *Vertigo*, *Psycho* and *The Birds*.

£25.00 Paperback 228x152 mm 160 pp. 8 half-tones 0 521 29404 2

The Films of Woody Allen

SAM E. GINGUS

The first full-length study of Woody Allen, the artist is opposed to the celebrity and personality. Sam Gingus argues that Allen is a major artistic force on the cutting edge of contemporary critical and cultural consciousness who challenges our notions of authorship, narrative, perspective, character, drama, ideology, gender and sexuality.

£25.00 Paperback 228x152 mm 107 pp. 4 half-tones 0 521 28995 2

The Films of Roberto Rossellini

PETER RONDANELLA

This book traces Rossellini's career through close analysis of the seven films that made important turning points in his evolution. *The Man with a Cross*, *Open City*, *Paisan*, *The Machine in the Garden*, *Viaggio in Italy*, *General della Divisione* and *The Linea in Power of Louis XIV*. Beginning with his work within the fascist cinema, it discusses Rossellini's transition to neo-realism, *Unusquodam* with legs in Bologna in the 1950's and the screen, late in his career, as neo-realist cinema.

£25.00 Paperback 228x152 mm 204 pp. 21 half-tones 0 521 28944 2

The Films of Wim Wenders

ROBERT PHILLIP KOLKER and PETER BENICHI

The analysis traces the development of one of the most well-known directors of the New German Cinema movement from the 1970's and early 1980's. Examining Wim Wenders' career from his early film school productions through his mature works of the 1970's, this book also analyses the more recent works, as well as the themes and preoccupations that unite his career.

£25.00 Paperback 228x152 mm 110 pp. 40 half-tones 0 521 28974 2

Avant-Garde Film

Modern Studies

SCOTT MACDONALD

The past thirty years have seen the proliferation of forms of independent cinema that challenge the conventions of mainstream commercial movies from within the movie industry. Scott MacDonald discusses films of the more suggestive and useful films of the avant-garde tradition, providing an accessible, jargon-free critical apparatus for viewing such works.

£25.00 Paperback 228x152 mm 192 pp. 44 half-tones 0 521 28822 2



CAMBRIDGE
UNIVERSITY PRESS

32 Bedford Road (PO Box 31), Oakleigh, Victoria 3166

BOOKS RECEIVED

CAMERA TERMS AND CONCEPTS

David Blau. Focal Press Boston-London 1992. 337 pp. pb. pp. \$39.95

A very useful 'A to Z' of technical terms and concepts for camera operators, with explanatory diagrams and illustrations. Useful for beginning practitioners and students alike, especially useful for those eager to figure out some of the confounding jargon terms such as 'focus hold', 'mag pan' or 'helicopter light'.

ELECTRONIC MEDIA RATINGS

TURNING ADDRESS INTO DOLLARS AND CENTS

Kristen Wheeler. Focal Press Boston-London 1992. 179 pp. pb. pp. \$37

MAKING MONEY IN FILM AND VIDEO

A FREELANCER'S HANDBOOK

Russ McElroy. Focal Press Boston-Canada 1992. 177 pp. pb. pp. \$24

An insider from their respective files, these two books tell worlds apart, but both have one central thrust in common: how to make a buck. The first is steeped in the conventions of book publishing and its audience: marketing and market trends, and how to meet the demand. Ratings, for example, are a common guide to which are film product, and which books to understand the gap between audience taste and the entertainment media.

The second book is a how-to guide designed for the school graduate who are without experience in the practical field. This book is concerned with bringing the gap between the graduate's schooling and the day-to-day reality of selling one's product under skills in the media industry.

INSIDE SPINAL TAP

Peter Donoghue. Atlantic London 1992. 112 pp. pb. pp. \$24.95

One of the funniest movies of 1981 was *Spinal Tap*, a parody of the rock documentary directed by Rob Reiner. *This is Spinal Tap* reveals an eye to rock group's behind-the-scenes. That the director of the band's most infamous American tour (reels *Spinal Tap* is a portrait of the band and an aspect of the phenomenon that is *Spinal Tap*). The book is 'the story the movie didn't dare tell'. Inside *Spinal Tap* is a parody of rock publicists, life and death interviews, expertly staged colour photographs of the band on tour, and reprints of personal letters and correspondence. Like the film, inside *Spinal Tap* is a very, very funny book.

THE LAST OF THE MOHICANS: A NARRATIVE OF 1757

James Fenimore Cooper. Penguin Books London 1992. 430 pp. pb. pp. \$12.95

This is a new text in edition of the classic novel by James Fenimore Cooper, who was born in 1794. Cooper's considered a major and minor studies of American literature and his film Western to have pioneered the Leatherstocking tale, the most important 19th Century development in the genre of the West. *The Last of the Mohicans* in particular is singled out as a major contribution to the conversion of the Western. The novel is one of a series featuring the enigmatic frontiersman and scout, Natty Bumppo. The other novels in the series are *The Two Admirals* (1823), *The Prairie* (1827), *The Pathfinder* (1840) and *The Deerslayer* (1841). *The Last of the Mohicans* was written in 1826 and is the first instalment of the Natty Bumppo adventures.

OFFICE OF FILM AND LITERATURE CLASSIFICATION AND FILM AND LITERATURE BOARD OF REVIEW

REPORT ON ACTIVITIES 1991-1992

Commonwealth of Australia 1992. 72 pp. pb. pp. \$9.95

This is the first research study undertaken by the Office of Film and Literature Classification. Its community studies regarding the depiction of violence, sex, nudity and coarse language in the media. It updates a number of research relating to concern over children having access to M and R-rated material, the need for consumer advice to complement the existing classification; the quantity of whether screen violence is linked to real life violence; and how the viewing environment determines compliance (or otherwise) at various types of material. The study also recommends further research into issues of how people form their attitudes to television, the underpinning classification of Pay TV, and the role of such factors as narrative context, quality of production and the influence of the viewing environment on viewer perception.

The release of this study invites comment from other research projects which may supplement this study.

'the best literary magazine now publishing in English south of the equator, and one of the three or four best ... anywhere in the world ...'

Robert Hughes

One of Australia's most innovative and prestigious journals, *Scripta* enjoys an established position in Australian literary circles and has been acclaimed overseas. As well as publishing Australia's leading writers, *Scripta* has attracted a number of distinguished overseas contributors, including Germaine Greer, Harold Bloom, Michel Tournier, Susan Sontag, Raymond Carver and John Ashbery.

SUBSCRIBE NOW!

Write Oxford University Press to
subscribe to *Scripta* (03) 644 4208

SCRIPTA



**Highlights of this issue -
Volume 8 Number 3**

- ★ **Dying Dragon:** Clint Eastwood's *Unforgiven*
by Peter Schjeldahl
- ★ **Coppola's Dracula:**
Biting Off More Than You Can Chew
by Deb Verhoeven

**Available May 1993
RRP. \$14.95**

AUSTRALIAN FILM TELEVISION & RADIO SCHOOL GRADUATE SCREENINGS



SEE THE WORK OF AUSTRALIA'S FILMMAKERS OF TOMORROW

A DISCUSSION WILL FOLLOW EACH SCREENING. ALL WELCOME.

WOLLONGONG

Fri April 24, 8.00pm
Mick Anderson,
University of Wollongong

MELBOURNE

Thurs April 29, 8.00pm
Sean Film Theatre, East
Melbourne

Fri April 30, 8.00pm
Sean Film Theatre, East
Melbourne

MORFET

Sun May 3, 8.00pm
Sean Cinema, North
Melford

Mon May 3, 8.00pm
Sean Cinema, North
Melford

CANBERRA

Fri May 7, 8.00pm
National Library

BRISBANE

Wed May 12, 8.00pm
Classic Cinema, East
Brisbane

Thurs May 13, 8.00pm
Classic Cinema, East
Brisbane

PERTH

Mon May 17, 8.00pm
Lancaster Cinema
Tue May 18, 8.00pm
Lancaster Cinema

ADELAIDE

Thurs May 20, 8.00pm
Academy Cinema,
Hawthorn Square

NEWCASTLE

Wed May 26, 8.00pm
Gallahy Cinema Theatre,
University of Newcastle

DARWIN

Sun June 6, 8.00pm and
7pm
Museum of Arts and
Science

ALICE SPRINGS

Tue June 8, 8.00pm
Audience Centre

TOWNSVILLE

Wed June 23, 8.00pm
Worthing Church

IVAN HUTCHINSON

The rare new CDs of film music reviewed here are some fresh reissues, major releases, and, at the very least, such discs as excellently recorded and splendidly played by their casts of the highest calibre.

Like the exception of *Sokolov*, a film which I have yet to catch, all the scores wonderfully well in the cinema, on disc however, to paraphrase Mr. Orwell, some are more equal than others.

Unforgiven, Clint Eastwood's powerful, moody, melancholy Western has a score by Lennie Niehaus (Warner Bros. Video, VHS/Cass). The majority of the 24 tracks on the disc are about the single-act music, giving little opportunity for anything to develop.

Embedded in own composition, like "Claude a Theme", turn up a number of times. First heard on the guitar (Laurence Almeida), it is given to the strings and horns on Track 5 (again again with orchestra backing) on Tracks 15 and 16. There is a minor key variant on Track 21 and (by far) the best version on Track 24, beginning and ending with guitar, but building in between to a big lush string extravaganza. Very pretty and melodic, but not a score worth recording in its entirety.

The Last of the Mohicans (MCA Home Video, VHS/Cass) is a return in style to the old Hollywood epic with score by Trevor Jones and Randy Edelman, which looks lively on the stereo disc, acceptable in context since this is set in America's colonial days with the British at the "civilisation" fighting the French.

Just how the two genres co-existed on the score is hard to say, but on the disc it is simple. Tracks 1 to 9 are by Jones; Tracks 10 by 18 by Edelman. The music is both melodic and rhythmically propulsive. The main theme is almost rarely worked into the score a number of times ("Fort Seattle", Tracks 5, and "Massena Canyons", Track 8, for example) and, though one realises there is a sameness in tone, there is also enough ingenuity in the construction to keep one interested.

The final track, performed by Chieftain and called "I Will Find You" is too vague to be effective.

The score for *Sam Raimi's Dracula* (Columbia, CAS/1984) comes complete with an Audio Linnbox disc called "Love Songs For A Vampire", a legitimate effort with eleven discs in the vocal Linnbox box (all find their) to get excited about.

The score (by Wojciech Kilar) is a bit like Coppola's film, it throws diverse ideas into the

swirling pot, some of which are effective, some derivative. "Vampire Hunt 1" (Track 3) sounds like a less exciting version of "Life in the Hills" from Holst's *Planets*, and the major theme (a page homage to Prokofiev).

Clusters of sharp brass chords, pounding percussion drums, and spaces make "The Storm" (Track 6) interesting, and "Love Remastered" (Track 7) has some lovely flute work.

Throughout the melodic elements are not strong, being based on the first three notes of various other suites. But Kilar's score can still make interesting listening without ever quite convincing you that you're in the hands of a

the Newton tracks, while vocals (Shirley Horn, George Fenton) are great. "Baby Sitter" and Al Jarreau are heard on others. The complete set by David Benayon on Track 8 ("Day Dream") is positively orgasmic.

Sliver Art (Polygram, HA-01334-2) is no great music, but the use of music throughout is clever and often witty. Mark Steinman gets the well deserved credit for providing the strange sounds for De la Torre and the Sisters and such as music on "My Guy" as the My God parody. Comedy in music is rare enough to be welcome when it appears.

Monty Python 2 (Fox, V-1002-2) is a film with more of the same led out in Home Alone. John Williams provided a surprisingly rich score for the first and does the same here. At all the class under review, the stands up best as a satisfactory student experience.

There are some beautiful vocal arrangements, much with a nice Christmas song (Open by Leslie Brasseur), and superb orchestral playing. It is all sounds in all the programme from the Boston Pops. It is only to be expected that since it is the orchestra Williams conducts these days when he isn't writing movie scores, some form music.

James Horner's score for *Amadeus* (Columbia, CBS-1140) is the CD from the best of what is seen the most original in sound and style. Horner's themes are always interesting, cleverly scored, and stand up well away from the movie.

Using the beautiful soprano of Bedford Maerlan, *Feet of Snow*

made a new score. *Monopoly* sets in after a couple of failings.

Thomas Newman has written an attractive score for *Die Hard 4: With a Vengeance* (MCA, VHS/Cass) one gets only less of the excitement and plenty of "up" which averages the movie (although Track 16 borders on the young hero's "salvation" in no uncertain manner).

Sample Track 1 ("Black Tide") both for its melodic charm and the delicate quality of the instrumentation and if you buy it, you won't be disappointed with the rest.

Track 5 ("Final House Back") illustrates another movie jugged theme, first heard in the film as *Police in New York*, which provides further variety. There are also two tango tracks as well, but a little of that goes a long way.

The CD from *Clay Aiken's Star Road* (Capitol, CAS/1984-2) should delight lovers of just of the big-band variety. James Newton Howard provides the original music (as all the album tracks) the resources have a wide variety of sources, all of them first-class.

Wayne Shorter's sax playing is featured on

Philip Glass's rhythms and chord patterns (also noticed), his creation on typewriter, charming and delicate series of - well, anyway - sound music. If "The Breakers Theme" (Track 3) does it, I'd get you. I'll be surprised if it is a beautifully recorded and played disc by the way.

Last, but not least, is Patrick Doyle's score for *Indochine* (VCA, CAS/1759-2), which was recorded in London by a very big symphony combination with the emphasis on strings. There are 21 tracks on the disc and plenty of variety. While the score lacks a considerable theme, there is no shortage of strong first-class backing with tracks entitled "Le baladeur", "L'In du dragon" and "Memento of yesterday".

A special credit to Lawrence Ashmore for his splendid orchestra, which is one many ways more interesting than Doyle's musical ideas. Try Track 18 ("Comme la mer") for clarity, #22 and combine some of the music heard elsewhere on the disc. If you enjoy this, you can safely add the score of *Indochine* to your collection.



Laurie McInnes: Broken Highway

CONTINUED FROM PAGE 17

Often that's the case. You have to rid yourself of the actual hardware of the past in order to escape it.

Do you see any similarities between *Pollanale* and *Broken Highway*?

Oh, yeah, in the relentless journeying, of one lost in front of another. This is how you finally come to survive and it is one of the things Carbone says at the end of the film.

I don't actually have much right of what's up ahead. For example, all I know right now is that I have to get a better print from the lab, and after that I'll find out whether the film will go to Cannes. It's really one step in front of the other. I can't anticipate anything. Who knows what's going to happen?

Broken Highway looks very barren, cold, black and surreal. Is this the way you see our society?

I've got a funny brain, that's for sure! I don't know. I can't really answer that question.

That is how I pictured the film and it's exactly what it should be. There are no message stories or aspeyos in the whole thing. It's a bit barren but that, isn't it exactly what I wanted?

We hear of Honeyfield through Max, who describes it as idyllic and his dream place. Do you think Honeyfield ever was the way Max describes it?

I think Honeyfield is fantastic. Obviously we compared it up. It is a fantastic, utopian place. The light is wonderful in the forest and the smells would be fantastic. I think Max just forgot to include particular aspects of the place when he was talking about it.

The people who live there don't seem to be able to see Honeyfield in the way Max sees it.

Yeah, but I don't think they are taking the truth, because if they left Honeyfield they would always be miserable.

But it's interesting that the character we mostly follow is Angel, and he seems to be a vehicle for us to learn about the other characters.

He is basically male, now. I said he had to be a place. He is male and female, but his character is as a male body, so he is culturally male.

I think he represents what men are doing now, which is that a man shouldn't actually back too hard to understand. At some point, men have to start to observe and just let the world happen to them, instead of trying to do the world. This is the stage Angel is in. There was a time when he would have been going out doing things but now he is a character growing up. The world has started to do it back to him and he's letting it happen. In this sense, he is male, but, in following the world to affect him, there is something in the other's female too.

There are a few references in dialogue to the physical and sexual vulnerability of women on the film, and both the men and women are constantly aware of that. Is it a real undercurrent of the film?

Yes, it is. It might get to ignore men for what they try to do for themselves. By the same token, there are a lot of dominating stuff in the world. There is a lot of anger between men and women, but also a lot of attempts to help each other. We are certainly not there yet.

On the other side of the coin, then, it's because of the desirability of the women that they have a great deal of power. A lot of the conflict is based on the men desiring the women, who are very aware of it.

Although it is not a sexual desire, because there is the whole thing

about the men wanting to be felt, loved, touched and humoured. If it were just sexual, those men would hate these women. The idea of these men wanting to possess these women could be done if it were just a sexual body thing. Each of these men is aware that they all want to be loved.

Through the big mystery that seems to be facing men in the moment. They want to be loved and they aren't the wife of it, and, every time one of them makes it, it's great news. I am aware of men's dilemma now, and a woman's film is well. There is a new union forming and it's very fragile.

So much of the film deals with memory because of the unresolved parts of the characters, and also to the references to the old ones and other 1950s elements.

These are metaphors for the baggage of unresolved life.

One of the first lines that really jumps out is, "Why did the snakes have to get so high?" It sets a tone for the film in which people are desperately playing against each other.

You: Why don't have to get this hard before a deal is done? You avoid making a deal until the snakes get so high. There is no other way.

A few times Angel seems genuinely incredulous of the fact that Max never mentioned the women in his life.

Yes, he is. It is always a shock for men to find women have been important in other men's lives. I think it's not men believe that to give up to the fact that these women men are that part of them is not. They can't bear to believe it.

Max is one of the more 'together' characters. He is more understanding and accepting of his past life, yet he can't seem to come to what what is happening now.

No, he can't. But then we all see what happens to Max. He could be different if he were going to be around longer.

The two characters that seem most significant in the film are dead characters. They are the ones who link everyone together and motivate them.

They are the parents. What we inherit from our parents, which determines who we are, any sort of material change, but change on ourselves. These inner things come directly from parents, who are friends, who measure us.

Can you talk about the violence in the film?

For me, the violence that takes place is appalling in the end.

When you're in a room, I'm in despair at all these shelves and shelves of men standing with guns. What can it give men to watch this garbage? It's not going to solve anything for them. It's a big bluff, a power trip.

What do you think the role of film is in general?

Actually can't take the word 'role' of role into my vocabulary very well. I don't know if anyone has a role. No one has to obey what is laid out for them. The same goes for film. This film doesn't have to do what other films have done.

I don't think there is a grand message in *Broken Highway*. If there is, I don't know what it is. There is a story and there is a message, but it's not an overly political message. Every film is saying something, but I think it's now much more interesting for me to see what people say.

There is some very interesting and unusual editing in the film. How did you find your collaboration with Garry Hillberg?

He has to be one of the best editors in Australia. He's a marvelous editor who has the gift of instant recall of an image.

We had a ratio of 10 to 1, which is very little, and we had to manipulate the material. We got away with murder in some cases.

I'd sit there every day with Garry and a lot of people used to say, "Why don't you just leave him alone?" But we had such good fun, and I've been inside with Garry since film school. That is how we've always worked and it had never occurred to either of us that we were to be there.

Was it difficult to make the kind of film you wanted for only \$1.4 million?

It was hard work, but knowing you have \$1.4 million you design the film for \$1.4 million. It was really very hard. I'm not whinging or saying, "I wish I had \$17 million", because \$17 million would be just as hard.

For a film with a very particular look, it is hard to manage the amount of money. Making a film needs a huge amount of work whether you have millions or \$25,000. The amount of labour is usually the same.

The only reason I got away with it is because I had extremely gifted people. Steve Mason, the editor, the art director - all of these people were spot on. It's the only way you can do it and if you tried to ask inexperienced people

Do you think there is now hope for slightly more unconventional films to be successful?

Yes. With a lot of recent films, the film industry in general seems more hospitable to me. The era of safe-movie mentality has gone. There seems to be a market for idiosyncratic films, and I think this is because we have matured as a population as well.

Do you have any future projects planned?

I've just started working on the next one now. It's the next station on the next part of the journey. Where I had got to with *Broken Highway* is what is carrying me now to this next one.

But it's not as sexual as such?

No. But the same thing I'm bewildered by in *Broken Highway*, which is the gender disturbance between man and woman, is there.

And the unfulfilled aspect of childhood experiences you were talking about before?

The only reason I learnt to pry my mouth shut is that I became kind of a good "heart surgeon" childhood. Inevitably, but I've suddenly discovered this big secret: there are people who were not loved as children. It's awful and terrible and very common.

You were saying before that everybody has the power to make their lives into what they want.

I wish that were so. There are real political, cultural, economic and health reasons why some people can't choose to grasp with their lives, and who are going to be chased out of life. It's where the disease lies. Even with the idea that everybody has the capacity of love, I really don't know how many of us will make it. That's the bottom line.

Is there a moral to *Broken Highway*?

Moral means there is a lesson in the film, doesn't it? There is no lesson to be learnt.

What I am going to say is something I've understood for myself, you may get that but so what? It doesn't matter if you say who never you feel to people because it's not people who really know you who matter. Other people might assume things, but it actually doesn't matter because they don't know you.

People cannot actually hurt you much. I think that's the one with film and with the way you live. Again, I'm talking from a particular position. I'm not an economist or culturally valuable technician at the moment. I'm talking for myself and to other filmmakers. I'm not talking to people who can't find for themselves.

Are you saying it's not necessary to seek defence or revenge or to explain yourself?

No, I'm much more human than that. I ask all those things. I ask revenge, absolutely. There is always a balance, and this is really important because if you are someone who is educated to the point where you can be a filmmaker, who has the trust of the money people from the government and is saturated with experience, then you have no right to be about your own feelings.

If you make errors in, then you should be excused. If you are not honest in your filmmaking, you actually inhibit the filmmaking process.

So you believe filmmakers should only speak their own truths?

Not necessarily their own truths, but they should consent with the currents of the process.

Actors put themselves on the line, so you shouldn't use human beings to put mouth things. For example, you can't ask a woman to be a rape victim just because it suits the story. You cannot lie about who this person is. That is a woman with a heart and feelings, whose whole being and body is a result of these things. You can't just tell her to lay down and have the body come in and bear her up. To make a human being go through that, or a man to be a rapist, is unusual. I don't believe you can get away with that anymore.

Filmmakers who believe they are doing this for commercial or artistic reasons are worthless as people.



TO ADVERTISE
IN CINEMA PAPERS
CONTACT DEERA SHARP
ON (03) 429 5511

In the classified advertisement section of the same magazine, Senter's departure from Australia is confirmed:

A competent member of our [Baker & Ross] staff having received full instructions for the manipulation of the films from Messrs Senter, Lambert's late representative, we are now prepared to undertake the development, printing and collecting of cinematographic films to order.¹⁰

Marius Senter probably left Australia in late April or early May 1897. I have not been able to determine the date or point of departure. It may have been Perth, and certainly his exhibition activities there demand further investigation through Western Australia's regional newspapers.

Senter's impact on the history of motion pictures in Australia should not be underestimated. He produced the first significant composed Australian film, systematically introduced motion picture technology as something more than a flash-in-the-pan novelty, and trained sufficient technical personnel in film production and exhibition to continue his work in Australia after his departure. Hopewood's pioneering textbook, *Living Pictures* (London, 1899), admits his summarises the contribution of the Lambert and their regional agents:

To them must be attributed the credit of stimulating public interest to such a pitch as to lay a firm foundation for the commercial future of cinematographic projecting apparatus.¹¹

Envoi

• Marius Senter returned to France, possibly to a Indo-China and Japan where he may have shot film with another operator named Veyre.¹² On his return home, he assumed directorship of the Lumière Pathe Company up to the time of his death in 1928.¹³

• Henry Walter Burton, after shooting a few films of the Sydney cricket tests in December 1897¹⁴, crossed to the United States. He sold his "Talk" studio to J. Brooks Thornley in Sydney late in 1898 and moved permanently to London.¹⁵

He spent the rest of his life in world's acclaim, and was the sole Australian member of the "Linked Ring" International of photographers. In 1916, he moved to Dugny in France¹⁶ and on 16 January 1934 he passed away quietly in Nice on the French Riviera.¹⁷

In our next instalment, we continue the work of the forgotten Australian film production pioneers of the 1890s: Thomas and Harrie (McDonough), Mark Biew (Sydney), Alfred Hickdon, G. Berrie and Fred Wills (Queensland), and Stephen Bond (Melbourne). After Senter's initial trials, these were the men who established documentary production in Australia, which culminated in the late "corporate" work of the Selwyns Army.

ACKNOWLEDGEMENTS

My sincere thanks, above all other acknowledgments, must go to the Laughon of Griffith University (Brisbane) for his moral, academic and financial assistance. The expensive research financed by Griffith University on their "Queensland Vintage Film Project" has open all through these *Cinema Papers* articles into a complete re-write early of Australian film history as a whole.

Cine Society in Wellington, New Zealand, gave valuable aid in researching my research and adding missing pieces from his own

meticulous work. In Brisbane, Richard Featheringham and Dr Jane Crisp were able to add elements of the story surviving only in France; Gae Newton's initial "push" was responsible for starting this project, and the newspaper staff of the state libraries of Queensland, New South Wales, Victoria, South Australia and Tasmania helped me to follow through W. J. F. Blackburn Sydney, Ross West of Parramatta (Queensland), Graham Sharkey of Sydney and the Parris family of Sydney all added crucial pieces to the Senter saga. John Burton of St. Ives, England, provided access to some extremely obscure French notes on the work of the Lambert. Phil Crisp was especially helpful by assisting me with information on cinema apparatus.

While I have been critical of the National Film & Sound Archive's "COMAT" project, I cannot sufficiently thank several individuals within NFSA for their valued aid: Ken Beermann and the staff of the NFSA Melbourne office were endlessly helpful, as were Meg Labrous, Marilyn Donley, Helen Ludlows and James McCarthy.

FOOTNOTES

- 1 Jack Cain, *The Story of the Cinema in Australia, Heritage of Australian Photography*, Melbourne, 1977, pp. 126-17.
- 2 A. J. Porter, "Some Comments on Jack Cain's Professional Photography Story of the Cinema in Australia", unpublished manuscript c. 1950 in the Ken Bain papers held by Gae Newton, National Gallery, Canberra.
- 3 *The Ballarat Star*, Sydney, 3 October 1896, p. 3.
- 4 *The Sydney Morning Herald*, 12 October 1896, p. 3.
- 5 *New Zealand Times*, Wellington, 31 March 1897, p. 3.
- 6 *South Australian Register, Adelaide*, 19 October 1896, p. 3. "Cinematograph Display" (1897).
- 7 *Argus*, Melbourne, 31 October 1896, p. 4.
- 8 Erik Baerentzen, *Documentary*, Oxford University Press, London, 1974, p. 13.
- 9 Jacques Rinald Hénaut, *Le Cinéma des Origines: Les Premiers Lumière et leurs Opérateurs*, Champ Vallon, Lyon, France, 1985, pp. 126-31.
- 10 Paul Veyre, *Le Kiné Locomoteur et le Cinéma de Magasin*, Duvard Girard, Lyon, France, 1942, pp. 113-15. Quoted translated by Crisp.
- 11 A. J. Porter, loc. cit.
- 12 *Times of India, Bombay*, 7 July 1896.
- 13 E. Baerentzen and S. Rasmussen, *Indie Film*, Oxford University Press, New York, 1982, pp. 3-8.
- 14 Jack Cain, loc. cit.
- 15 A. J. Porter, loc. cit.
- 16 *The Sydney Morning Herald*, 17 September 1896, p. 6. "Arrival of the Polytechnic".
- 17 *Ibid.*, 22 September 1896, p. 6. "The stated date of the premiere was: 'The premiere was on Saturday, 24 September 1896.' p. 3, states that the premiere was on Saturday, 24 September 1896.
- 18 A. J. Porter, "Gae Newton was never, probably done by Robert Burke c. 1910, on open and tape held by the Parris family of Monmouth.
- 19 *The Sydney Morning Herald*, 28 September 1896, p. 2.
- 20 *Smith's Weekly*, Sydney, 6 April 1928. "C. B. Williamson - his Apology" (p. 12).
- 21 *The Sydney Morning Herald*, 28 September 1896, p. 2.
- 22 *Ibid.*, 4 March 1897, p. 2.
- 23 *Photographic Review of Reviews* (Australian Edition), Sydney, July 1896, p. 7.
- 24 *Argus*, Melbourne, 18 March 1899.
- 25 Jack Cain, op. cit., p. 20.
- 26 A. J. Porter, "Comments on The Story of the Cinema in Australia, loc. cit.
- 27 Jack Cain, "My Times", unpublished manuscript in Jack Cain papers, La Trobe Library, Melbourne.
- 28 Jack Cain, op. cit., p. 20.
- 29 *Ibid.*, p. 114.
- 30 *The Sydney Morning Herald*, 28 October 1896, p. 6. "The French Cinematograph"

- 34 *Ibid.*, 24 November 1896, p. 2.
- 35 *The Bulletin*, Sydney, 19 December 1896, p. 8.
- 36 *The Sydney Morning Herald*, 31 October 1896 (p.1), 2 November 1896, p. 3.
- 37 *Ibid.*
- 38 *Ibid.*, 6 November 1896, p. 2.
- 39 A. J. Fisher, loc. cit.
- 40 *The Bulletin*, Sydney, 14 November 1896, p. 13.
- 41 Senator's name is constantly mentioned in connection with the Process Theatre shows, but Senator doesn't take a mention after Cop Day.
- 42 *The Age*, Melbourne, 18 November 1896, p. 8.
- 43 *Ibid.*, 20 November 1896, p. 8; *London Telegraph*, 21 November 1896, p. 22.
- 44 *The Sydney Morning Herald*, 15 November 1896, p. 8.
- 45 *The Bulletin*, Sydney, 3 December 1896, p. 8.
- 46 *The Sydney Morning Herald*, 5 December 1896, p. 3, p. 10.
- 47 *Ibid.*, 9 December 1896 p.1, p. 12.
- 48 *Deane Collins, Melbourne's Deane Under*, Angus & Robertson, Sydney, 1897, p. 40. *Johnny's* film, Sydney, 8 January 1894, p. 8.
- 49 *South Australian Register*, Adelaide, 30 October 1896, p. 6.
- 47 *Ibid.*, 23 December 1896, p. 3, 28 December 1896, p. 3.
- 48 *Ibid.*, 23 December 1896, p. 6.
- 49 *Ibid.*, 28 December 1896, p. 3.
- 50 *Ibid.*, 29 January 1897, p. 3.
- 51 *Ibid.*, 4 February 1897.
- 52 *Ibid.*, 27 February 1897, p. 8.
- 53 *The Sydney Morning Herald*, 4 March 1897, p. 3, great Senator's forwarding address as 'c/o GPO, Perth, W.A.'
- 54 *South Australian Register*, Adelaide, 6 March 1897, p. 3, 3 April 1897.
- 55 *Ibid.*, 3 April 1897, p. 3.
- 56 *Bulletin* Courier, 19 April 1897.
- 57 *The Amateur Photographer*, London, Vol. 24, No. 653, 20 November 1896, p. 489.
- 58 *The Amateur Photographer*, Sydney, 20 January 1897, p. 28.
- 59 *The Australian Photo Review*, Sydney, October 1911, p. 646.
- 60 *South Australian Register*, Adelaide, 4 May 1897, p. 8. The article also refers to Kerr's acquiring "ever life" film from Senator.
- 61 *Bulletin* Sun, 3 October 1897, p. 3.
- 62 *Clare Henry* (Wellington, New Zealand) personal communication to the author, 18 February 1993. The note started as letterhead and concluded as Auckland.
- 63 *The Bulletin*, Sydney, 29 January 1896, p. 8.
- 64 *The Sydney Morning Herald*, 26 January 1896, p. 3.
- 65 *South Australian Register*, Adelaide, 14 February 1896, p. 8, 13 February 1896, p. 6.
- 66 *The Morning Standard*, Christchurch, 24 May 1893, p. 3.
- 67 *Ibid.*
- 68 *Archieves* Courier, 28 June 1897, p. 2.
- 69 *Newcastle Herald*, 16 July 1897, p. 1.
- 70 Some dates on the case are *Wia* number 2, 3 September 1897, *Freelance* 23 September 1897 or so.
- 71 *Archieves* Courier, 3 May 1897 p. 2, 24 June 1897, p. 2.
- 72 *Australian Photographer Review*, Sydney, 20 March 1897, p. 20.
- 73 *Ibid.*, 28 May 1897, p. 27.
- 74 *Ibid.*, p. 28.
- 75 *Henry W. Heywood, Living Pictures*, Opinion & Photographer Trade Review, London, 1893, p. 13.
- 76 *Jacques Renault* *Histoires*, loc. cit.
- 77 *Paul Vigne*, loc. cit.
- 78 They were first film taken at the S.O.G., later copyrighted in *How* (London) (controlled in England by the Warwick Trading Company Ltd, Representatives at the time, probably owners at the British Film Institute).
- 79 *Australian Photographer*, Sydney, 20 October 1898, p. 263.
- 80 *Gael Newton, Studies of Light*, Australian National Gallery - Collins, *lost copy*, 1984, p. 75.
- 81 *British Journal of Photography*, 28 January 1934, p. 13.

★

**SUBSCRIBE NOW
FOR A 25% SAVING
OFF OUR NORMAL
SUBSCRIPTION RATES**

SEE SUBSCRIPTION INSERT CENTRE PAGES

Technic

COMPILED BY FRED HARDEN

And the Winner is...er

INTRODUCTION

It's nice to pick up a story and find that it leads so clearly in a different direction to that planned. It has something to do with being objective, where the story has its own integrity.

This one had been talked up as a contest, the classic "introducing in the MAC corner, the U.S. heavyweight champion AVID, and in the cloned-by-anyone corner, the upstart Postscript contender, Lightworks." We'll fill it up a bit like the *Enquire* Post issue, and pretend that it isn't just "and the winner of tonight's contest is... the advertising manager!"

We are not talking about flat-bed editing here, a nice clean threading path and hand-assisted nuts and bolts. These are computers and computer programmes, something that can be sold in enough quantity at good price margins. A profit that makes it worth making sure that, if you can't be the winner, be at least in the annual top 100 list. That can be tough, sometimes dirty, and expensive.

After the spat between the two leading systems in *Enquire*, I felt that kind of point-by-point comparison was not appropriate here. Both of these systems do a good job, and advertising is a great forum for stating and building your product difference. In this limited space, we're going to be talking about the role of craft and technology.

It's not a matter of the system you choose, it's the computer technology that has proved it's point. Stephen Smith at Postworks has had two years of fine-tuning both his Avids, and they are as stable as any computer can be when programmed by humans. Software revisions have gone from incremental quality increases and bug fixes to major software feature additions.

Spectrum have also "done it right", giving its Lightworks lots of hard disk storage and attracted lots of people with a price offer that makes it hard to head with traditional Unix-style cultures. (I hope Spectrum has done its sums right so that it can pay for the inevitable hard drive replacements. That is something which, at times, all the non-linear disk-based systems face and is a big part of the running costs.)

When making your facilities enquiry, ask about the hardware differences, but ask also how well the people who run the facility can drive it or how well they can teach you to use it (that's the exciting and liberating bit).

To me, the most important issue that came out of the interviews was that people make movies and movies are made on film. Trying to eliminate rushes entirely is at worst a gamble and certainly demoralizing to all the people involved, not just to the obvious crew like the cinematographer and the editor.

At this stage, we don't have a technological fit to the problems these editors and directors expressed. Maybe the solution is just a Keycode step away, as Melbourne editor, two-time Aard owner and now also laboratory part-owner Mike Reed suggests. He mentioned that U.S. printer manufacturer, Peterson Engineering, is working on a printer that will handle whole rolls of neg and do scene-to-scene, frame-accurate workprint assemblies from a Keycode edit list. That must cut down the expense of daily rushes and, with the speed of computer edit systems, even let the director and crew see out sequences as dailies, if required.

Australian filmmaking is so fragmented that many times it is new faces making the same mistakes. If you don't listen to other people's experience with non-linear, then you can be in for some scary times. Systems like OBCOR are not foolproof, lists are fiddly and cutting a feature is a whole lot different from a thirty-second commercial. There's the 25-to-24 frames translation problem for a start.

Video-originated programmes are a completely different issue. After getting a taste of using non-linear systems on corporate and commercial work, most editors and clients won't go back to anything else, it really is that liberating. With features, we somehow must be able to strike a balance between the cost saving and the ease of digital editing without losing the fact that we are actually shooting film.

I'm happy to open these pages to suggestions.

FRED HARDEN

calities

LINEAR CONVERSATIONS WITH NON-LINEAR CONCLUSIONS

It's amazing with a technology as young as digital non-linear editing (AVID's first system was launched in late 1988), we can go from a gee-whiz hardware story into a multiple application. Already accepted widely in the U.S., we, forever overseas, are only now seeing the first of the feature-length projects taking out non-linear in Australia.

I talked three of these feature editors about the experience. Two were proficient on the Lightworks (both John Leonard and Mike Henry have done sales demos on the Lightworks system) and Tony Kavenagh, a film editor who has used a number of off-line systems, was cutting for his first time on the Avid. Also present in the different Sydney conversations were the film's directors, John Dingwall and Rob Stewart, who added valuable comment to the story.

The conversations all took place in the same week, so we are comparing experiences at this time in late March 1990.

'SIGNAL ONE' AT FRAMEWORKS

Editor Tony Kavenagh and director Rob Stewart are working together again after a break of ten years. Serving at the ABC as assistant editor in 1979, at the past few years Kavenagh has cut features and some series, such as *The Paper Man* (directed by Oliver Pfander) *House and the Seven* (film feature). Alex

Stewart, the director of *Signal One*, has a string of drama series and feature credits for ABC, BBC, Crawford Productions, Paramount, PBS and others. His last feature was *The Irish Quality Movie*.

Tony had been cutting the 35mm feature *Signal One* during production, at the time he had about a week remaining of the three weeks allowed for the linear cut. He is working on the Avid at Frameworks (offices in Green West Sydney).

The following statements were edited from a telephone interview session with Tony, Rob Stewart and Stephen Smith of Frameworks, minus a number of all the record comments and the evidence of the background movement music. Stephen's comments kept the topics short but his voice doesn't appear here because he wanted it to be just Tony's and Rob's experiences. For attachment list of what Stephen Smith sees as the Avid's feature advantages, I can only refer you to his piece in the March 18-24 issue of *Enrout*.

Pragmatic editing

Tony Kavenagh began with some background, what he called "with a smile" his pioneering statement:

Kavenagh: When I started cutting film, I don't particularly care what I cut on. I've cut two films on video off the systems and it both passes the

screenmen had said it to the producers and they believed that it was more efficient in saving time and money when I say it. So I came to this pretty much as a cynic. I was skeptical about the job offering producers but pretty well made up their minds to cut on the Avid, and, as all my experience on non-linear gear before had been mixed, "Yeah but I want to see it first" and I spent two days with Stephen hand-casting eyes at with the Avid and said "Okay."

Now, I love cutting on it, but I want to god I could see some film! That's where it's going to end up and I know it's a realty based on low-budget things but at some stage, it would be good to have some work. There's no doubt that manipulating technology is a vast claim, the amount of time saved is incredible, but you still can't see those pictures. If you are making something to show on a screen and you are making 30mm negative and focus are going to be this by the (he spreads his arms), then you need to see it on a screen. Or you are going to be cutting it by making assumptions.

Stewart: I think those days [of proving film rather] are gone, especially with our best of

ROB AND STEWART AND TONY KAVENAGH AT THE FRAMEWORKS OFFICE. PHOTO: DAVID BARR



MOVIELAB QUALITY MOTION PICTURE LABORATORY

16mm - 35mm
Super - Standard

Full facilities available
including:

Super 16mm
wetgate contact
printing

- Alternative ratios
- Conventionally
loaded all-inches
film Australia

Some features
to our
credit are:



Help keep it this way.



91 Gros Road,
Londonderry, NSW 2070

Tel. (02) 416 3499 Fax: (02) 416 3493

optical & graphic Celebrating

20 Years Service
to the film producers
of Australia



- Titles & Credits
- All Formats
- Over 1000 typefaces
- Extensive Proofing
- Accept copy on disk

5 Chuter St, McMahon's Point,
(North Sydney) NSW 2060 Australia
Phone: (02) 922 3144 Fax: (02) 957 5001



WE'VE ALREADY MADE UP OUR MINDS

LIGHTWORKS 1

Now there's a Lightworks (with 16 hours storage)
to complement our range of 16mm, super 16mm,
35mm, Lo and Hi Band post production equipment.

The Joinery Pty Ltd
117 Victoria Avenue
Albert Park Vic 3206
Tel: (03) 899 6868
Fax: (03) 899 6136



Edit Advise can now bring the benefits of
non-linear editing to your production, where
ever you may be. We are now mobile, with
complete non-linear support services in an
air-conditioned bus.

Edit Advise provide editorial and post-
production management on large projects. If
you are producing motion pictures, series, or
documentaries, you owe it to yourself to
explore non-linear editing on your project.

Get off the cutting room floor.
Call Barry or John about your post-
production needs today.

Phone (018) 377 133 (03) 686 8888

Facsimile (03) 682 6736

budget. We can't expect it to be as new, but although the fact that it was built about just eight years ago is a little bit of an advantage, it's not a huge one. I'd rather have three editors in a room. Five dollars is really important. You have to be able to when you accept the assignment at that you are going to have to fight for every dollar, because every line in the script is some sort of expenditure. From my point of view, you get used to that. As soon as I go outside, you watch those early decisions to put it all go goodbye.

These guys (the editors) are dealing with just one aspect of it. It's really a challenge to see some film. In the past, when it was caught out, at least preferable to make a judgment if it was the film as judged in terms of the cut. Maybe the mood in the emotion of the piece could have been enhanced.

But we're in a world market and, while you would like the best way you can, you also have to be realistic. And, ironically, this is the best system I've used. I've used others (Final Cut) and tested it recently because I couldn't do some things. Which is strange. They may have been only a guide that was of value, either side of that might be an issue of whether it is to be done or not. In a linear system you have to go from the start. That doesn't put creativity into it.

I've been used to being able (with film) to select the best and make up an edit as I go. The system would pull out the good into the best final sequence. It's that which you had put the best in connection together. You would go through the edit and not find the best. We have it done it yet, but I imagine the Avid can handle that.

Kavanaugh: There's nothing holding me back on the Avid that makes me say, "But I could do it on a Steenbeck, and so I'm continuing to do for years and years. Or perhaps off-line systems I was often interested in kept saying, "Put me back on a Steenbeck. When I started on the Avid I'd say to myself, "I'm not cutting on a Steenbeck. I do it such and such a way. And I'd show me how to make it on the Avid. That was great because I have a way that for me, it's the most efficient way of cutting. For example, I lay up a lot of temporary audio tracks, and the Avid lets me lay up all tracks. I want to. On the Steenbeck, I only get two audio tracks. But the Avid is just of editing the same, even with a lot of tracks brought in from tape.

These systems have all been sold to me as being able to cut material. As far as I'm concerned, and people take this the right way, I'm just the buyer to come up with an almost infinite number of things. They may have to produce a director or producer's alternatives, but my job, while I get Rob's notes, is to tell the story that is in the script. And as my way of looking at it. That happens from day one, shot one, and changes as much as you want to. Just saying alternatives as I go isn't an excuse.

Stewart: Maybe that pertains to clients as well. The way we work, I can imagine that when working with a client on a separate job it would be great to get together the set of four alternative ideas and be able to pitch them early fast.

Cutting time

Kavanaugh: Sometimes you get a scene and you don't really know what it's going to say. So you say I'll wait. Well, the director gets here and talks to him about it. On the weekend, you find out to some extent how much because you will be putting out at your feet, so you have to be conservative. You also, as I assemble the sequence so that I have a part of the story, but you're not happy with the end. On the Avid, you go for it knowing that changing it later is what Rob wants is not such a big thing. But you don't go in there and edit with every cut because you don't have time. I spent my whole day making decisions. That's what takes the time, not representing them. The time was to go out on an Avid and to make and apply an Avid which is not great advantage. It's in trying to manipulate all that footage.

I understand it in a day, what's the scene in a day. It is a six or seven minute sequence, then it's heavy going. It's a very long time. The next day, I go to the next day. That's what I do. I'm not able to do it. It's not a concentrated decision, but they have to go to the next day. For what reason, they get a little and check it. I'd do it on film and I do it on the Avid.

In my mind, I've probably looked at every one of the editing systems, and I'm not really one of getting those four out as on the screen. This is the best system I've found to judge that all right at all times and cuts, and over and over from the fact, but you don't have a choice. You have to be visual.

What everyone should now know is that at least the digital system is not as fast as before. I'm called "non-linear" but I was still not fast. I'm not. That's what you changed and now you had to tell me down that time to be finished again.

Stewart: The best project I've done is a 10-minute one. What would have taken eight weeks under the old system now takes it as a. But the most thing you lose in the weeks or thinking time. I guess the system limits to have the best system that is a choice you're making and thinking it. It's not the whole picture, or I'd like to see you showing you into the ground.

Missing persons

Stewart: There's one other little thing that you might find in the last. I've been in situations where the assistant has all back, and the story and all that stuff will be right, all of a sudden, at ten o'clock he says "That's great" or "That's great" and you suddenly put it all in perspective.

Kavanaugh: I don't have to be a good editor by being in the room when a good film editor is working with good directors and producers. Cutting is a lot of things just writing them, but also, when to keep your mouth shut when not to ask the director. "Because the director is not happy with you about a closer up there" or whenever. That's something that has been said.



ON FILM The Cutting Edge for Feature Films

Congratulations to *Frameworks* for being the first in Australia—the first to implement Avid non-linear digital editing, and the first to cut a feature film with Avid technology.

Avid non-linear digital editing systems are already available in the commercial and short form documentary arena.

Equally suited to the long-form project, Avid editing systems are employed locally and overseas for long-form documentaries and feature films.

Whether you are involved in commercial production, cutting a short form drama or a major feature—you need Avid.

Call Quantum Pacific today or return the coupon below to discover how Avid can give you the edge.



Unit B, 5 Skyline Place
Frenchs Forest NSW 2086
Tel: (03) 975 1333
Fax: (03) 975 2481

AVID...The Cutting Edge

I want to know more about AVID.

Name

Company

Address

City State Postcode

Telephone ()

CAMERAQUIP

330 King George's Ave., Singapore 0810
Phone: (65) 359 7700 Fax: (65) 359 3044

1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 26

I think the advantage is that to post-produce on the *Jand* is cheaper than on *Flux* and, with the way the industry is, we are going to be able to make more films if it's cheaper, because it is all producer-driven. **Tom Kavanagh**, *Sonno*.

I had a terrific assistant on this for the first weeks, but now he's gone because the production effort effort is. What she did was screen rushes and log the material into the computer and there were a few occasions where she assisted itself for me. However, she has missed out on seeing what *Flux* has been doing with the little work and what the producers will be doing next week. People say I'm have a training scheme, but what producer is going to pay to have someone with a coding system to learn to be an editor? That's a concern for me because you can learn at about 400 or 1000 hours, you can go and to Tech. courses and you won't become a film editor.

On rushes

Stewart What we've also lost is when everyone came in for rushes and you'd have a clip there on the screen and everyone could react in their day a work and you'd have a few beers and talk about it. I started by saying realistically that it's probably gone, but to me it's like that's been a wonderful aspect of filmmaking and team morale and spirit. You stand in the cold and snow all day, and then go into a warm room at night and sleep yourselves on the back. Or you don't. I've been in some monumental arguments and situations when DCPs and others have left projects through a lot of nerves.

We are going to rush in more. They have lost their glamour, lost their voice power. I tell them: "Come and have a look at your day work" and you stand in front of a television screen. It is a technical exercise in terms of the visual. Why would make-up come and look at that. Why would wardrobe check the colour look? Their perception is that it's not necessary, so you lose the cameramen and spirit of people.

The moment you put it on a TV screen, you've lost your sense and you're lucky to get the DCP. And if it's been the operator at the same time, he's seen it through the viewfinder. Two

had several of them say: "Look mate, I don't need to see it. I watched it while you were shooting it." Watching rushes doesn't happen any more on tape because in fact that "Guys come in out of the snow" feeling. It's a shame.

And it's definitely because it's on the television screen. We arranged one screening on a television set at Newcastle. It wasn't advertised but the job was crowded. Cars came from everywhere. And the moment that the black car came onto the big screen up there, the leaving was. "That's it, it's terrific. *Alpacas* is really making a movie." It's a very important.

It is quite amazing the input that comes from the guys from seeing the dailies. When the grip comes up and says: "That performance was terrific." It makes you look at the actor differently most time - if you respect the grip. I've only seen it as being positive. The best day when you're talking about everyone's working on the same film. The moment you lose all that involvement it has to be detrimental.

A quality of image

Kavanagh I don't miss the tactile thing of film that's beyond me. There are times when I've walked out of a cutting room and the assistant has said: "Ting, come look here!" because I've had a frame with a bit of story tape stuck to my pants and it's a nice job to keep track of the frame. That's a kind of ritual, but I don't miss having made entirely misadventurous in the workshop that affects the way that our work in every screening. What I miss is the talk of it.

Whether it's 16mm or 35mm, the look of film on a *Steenbeck* has got a certain feel about it and one of my jobs is to deal with feel and emotion. I deal with the DCP's work, the sound records, the make-up lady's work, identity lines you have for the same performance and for what ever reason, you choose a take because someone's make up will be different. In situations

where I look at people's eyes and I cut out from people's eyes. I say this shot is better because their eyes are telling me something that's not in that other shot.

My only worry that here is that I've always got an *SP* situation with the first transfer that I can go back to. I'll see a bit and say take three was terrific and when I'm making it on the digital image I wonder why I chose it. That's one of the good things about the system is that there are ways around the quality loss, but it would be lovely to refer back to the film.

Stewart I think that one of the benefits of the system is that it forces all the lighting to the focal point and just lets all the background and the whole scheme go, which means that you don't really know what the film actually is going to be.

Every now and then of the technology makes my job more difficult. Take that example Tony was raised at a chairman's eyes, something that I have to keep in mind throughout the edit. No one else is going to see that magic moment until the point. Add to that the lighting I saw on the set and that I won't see again until it's up there on the screen. I have to keep adjusting and remembering all these little mistakes.

There is really no reason to convert the wheel, but, having done so, the best way to get to get the best colour working for you and then hopefully put the best system to put together with them. So far from my experience, the *Aud* is the best system.

Kavanagh As I said earlier, this is the first time away from a *Steenbeck* that I can happily cut in exactly the way that I would on the *Steenbeck* and the producers are still happily telling me they can't make this film for less money.

It's that *Steenbeck* reference here is to a function of the digital cameras, where able to produce into broadcast quality images on long-term, provide all the non-linear systems not for a reduced data range to make the systems to store the large amount of picture information and get the a feature out. That has seen the loss of background detail on a plan because the cameras reference on the screen is a bit of psychology that the presence of all the systems would be captured in that. (P. 1)



Thank you to all the companies

who advertise here in *Technicalities* (and in *Cinema Papers*).

Your support for our format change has been appreciated!

We want the issues we raise to be relevant to everyone and

welcome your information and feedback.

FRAMEWORKS LONG FORM SUPPORT HAS CHANGED POST PRODUCTION FOR GOOD

The day Frameworks introduced the first *Avid* to Australia we set about mining the way a long form project should be supported in the new 'Non Linear' environment. Working with top editors and producers of drama, documentaries and features, Frameworks, Stephen Smith has perfected a system that takes



care of everything, from rushes to neg matching. Daily budget and progress reporting. And, apart from always being accessible, Stephen still supervises complete or refresher *Avid* courses for the editor. Frameworks is the most experienced digital Non Linear house in Australia. Call Stephen for a quote.

His accurate budgeting and proven post production back-up, can only be good for your next project.

FRAMEWORKS 2 RIDGE STREET NORTH SYDNEY 2060. PHONE (00) 954 0964 FAX (00) 954 9017

Neg Matching to Offline Edit or Cutting Copy

NEGTHINK'S COMPUTER 'MATCHBACK' SYSTEM

Source Keycode™ on 16mm, super 16mm or 35mm
Producing Frame Accurate Neg cutting lists
from EDLS produced by all linear or
non linear editing systems.



CONTACT

Greg Chapman
PH (00) 439 3088
FAX (00) 437 5074

105 / 4 CLARKE STREET CROSS STREET NEW 2000



Phone (00) 439 3088 Fax (00) 437 5074



AUSTRIA PTY LTD
STOCK FOOTAGE
LIBRARY

CHRIS ROWELL PRODUCTIONS PTY LTD

SULLIVAN FILM ARCHIVES BUILDING
TRON ROAD LINCOLN ENGLAND 2071
TEL: (00) 406 2413 FAX: (00) 406 2594



QUALITY TRAINING FROM LEADING INDUSTRY PROFESSIONALS

MAY - JULY

- Introduction to Screenwriting
- Fiction Screenwriting
- Producing & Production Management
- Creative Editing
- Video 1, 2 & 3

Open Channel is a registered non-TAFE provider.

Open Channel is knowledge you share with the Australian Film Commission and Film Victoria.
Award winning production team, tutors.

OPEN CHANNEL

13 Victoria Street, Fitzroy, Vic. 3068
Ph: 03/419 5111 Fax: 03/419 1404



CUTTING 'LEX AND RORY' AT EDIT ADVISE

John Leonard was one of the top video editors at *AW* (before he took when I was an editing producer and CME was the new buzzword [Yeah, that thing again]). John embraced the technology and grew up being nice to young agency people and moved into research and development. Along with engineer Geoff Baxter, they got passed from being nerds into living legends in television video post, but that's another story. It was no surprise that John would embrace such an elegant device as the nine-track computer editor and, with Barry Miner and a Lightworks he set up, Edith Adams (situated in the other Melbourne video conglomerate Post) (soon to be Apogee), he's been happier than I've seen him in years and just finished cutting the feature *Lex and Rory* (written and directed by Geoff Baxter and produced by Scott Armstrong).

At first, John did reconsider the producer's enquiry as an assignment that he would roll and he tells the story from this point:

Leonard: We began by doing a pitch just as a dry technical proposal, showing all elements like what we felt was essential for anyone coming new to the technology. We had learnt a lot about management of the systems, the nuts and bolts, but neither of us had a track record in the feature industry or had skills to take over the editorial side. It was during discussions over the next few weeks that I said, "We should now be talking to your editor," and they said, "Well, we either thought you might do it."

We went away and threw up a price and, as part of that, we not only got the editing but complete post-production management: the lab, liaison, etc. We arranged this by the traditional production, which is happening under our eye. It was a really useful project for us to take on at this stage and I can say with fair confidence that at the end of the project, we have made very few wrong decisions. Now that I know the clients that I could have worked under our test, we were very lucky.

We actually got to a personal, tight-knit stage two weeks after the shoot finished. Then there was much agonising over the look of it and there was shooting due to its rainy weather problems. Instead of what was usually a dry period in the Albany-Woodstock area when they were shooting, they had floods. So some second-unit stuff was done, and more changes were made. We ran now six minutes down the inside with a finished cut.

We also had a story put together by the 7.30 *Report*, which they screened while the production was going on, sharing out requested stills more with sound effects and the whole lot, as if the movie were already finished. That was one of the first on sequences and because there was such a lively sequence of a lot of the time that have stayed unbrushed.

We had completed ours barely two days behind the shoot. I've heard descriptions saying that working under that kind of pressure couldn't be greater for you. And maybe working by normal means the pressure would be there, but that's the big thing about non-linear: you're not just thinking about the pictures, you're not thinking about the mechanics. The tool it takes off you has to be experienced, and because you find things are going together so easily you have to say to yourself, "I'm going to take a break." Early in the shoot, I'd find that I started to run or let o'clock in the morning and at three am, the next morning, I'd still be there because I was on a roll and I didn't want to break it. That can be a problem: you need to force yourself to take a break.

The wider view

Leonard: My previous editing experience was mainly television, programmes and commercials, so I was quick to get up my hand about things that I don't think would work on the big screen. Things that are a few inches apart on a monitor



ALBANY: JOHN LEONARD IN HIS EDIT SUITE.



THE EDIT ADVISE PROCESS

John Linnard. Gilmore processed the rag and applied to the head of each rag reel a modified leader with a series of twelve numbers of frames after the two frame.

These new part of Apocalypse Melbourne did the take on the latter 1000 frames per reel and to film SP and simultaneously U-matic. The film SP contained the standard editing while the U-matic contained the image with sound in display timecode. A standard internal set up was used for each transfer to assist in evaluating exposure variation and colour balance changes. At the same time, DAT sound tapes from location were digitally dubbed to DAT timecode masters and to modified U-matic tapes with time code. The DAT signals and timecode masters were then stored for audio post production.

A computer search and-cue-out line edit system was used by the in-house editor to rough sync sound and picture. These systems are operated at low frame advance, but a rough sync rate was considered adequate for this purpose until the tapes were primarily identified for sync coverage in position. Our assistant, Julia Murray, achieved consistently accurate results.

The selected takes were then digitised into Lightworks for editing. Lightworks is capable of maintaining accurate timecode references for picture and updated soundtracks, and I edited either or both soundtracks to be separately clipped against the image to bring them into precise sync.

While the master and syncing operations were taking place, two database files were being generated. The first was required for QGIG's (the Adelaide Motion rag match software that we were to use for finishing the production).

As we were already post produced for money we created a second database that cross-referenced camera reel against take to take SP and U-matic tapes, and to master timecode DAT tapes. This database ultimately contained all shot and take numbers, scene numbers, shot descriptions, and past take information. It became one of the most valuable tools that we had and in any other large project of its type we would automatically do the same again.

The QGIG database had audio-visuals information camera reels take SP and U-matic number, the two master timecode number and a number for the reel and the interpolated field number which was obtained from the modified leader mentioned previously. The interpolated field number is the additional field in every twelve frames that the interlace chain inserts to produce exactly the television frames for every twenty-four film frames.

Two fields make up one television frame, but the interpolated field means that every fourth film frame occupies three fields. The question, like with the present arrangement is that Lightworks, in common with other non-linear systems, records only field out every two and expects that field on playback. Subsequently this normally is a no visible effect. With a twenty-four to twenty-five frame schema, such as that de-

scribed, however, the second interpolated field is dropped, resulting in some interpolated frames in every twenty-five. This results in a noticeable step every second which is quite apparent on camera moves.

We could, of course, have chosen to film at the twenty-five frame rate, but this would have made sound synchronisation more complex, but realisable. It would also have made running time calculations a problem. In future, we may be doing just this, as such as the Lightworks is capable of from 24fps operation.

Once all the basic management stuff has been entered, editing is almost an anticlimax. If an optical is required it can be done now or later, and the results are immediately visible, this results in lower cost options from the job which reduces material and labour costs.

Since the image exists in an electronic form, additional options can be performed and included in the cut. In the first two shots, all of stop printing and blow up three shots, all of which we want able to exist to before we want to the job. The stopprinting was completed in Lightworks, while the blow up was simulated using ADO.

We found ultimately that the most convenient way of providing individual copies was to copy the individual cut reels to SP master and assemble them to a complete master on a postmaster/crush system. This meant that when changes were made to a reel was duplicated during that reel out and continue to cut, while put the off line copy/reel revised. It meant that we didn't have to stop work for an hour and a half while the movie was dumped to cassette. Evaluation copies were distributed in VHS format.

When the out was finished, we could convert from television style once assembly from the film SP tapes. This did three things. It corrected the two timecode numbers were stored. It gave us a good quality screening copy, but obviously not all good as a film print, and finally we used this copy for the sound mix.

At the end of the second day, the assembled master was reedited and screened using a video projection system. When we were happy that we had gone so far so we could not finally committed the result to film. Again from the use of QGIG, all final processing was extremely standard. Optimize was done in the usual way, a stereo rag was produced, and the final film was finished on film stock.

What did we do that we should have done differently? Well, we underexposed, for one thing. Would we do it all again? You bet!

Ed: Advice would like to thank, Elly Pineda, Rachel Campbell and Claire McLennan at Penny House in Melbourne (now Apocalypse Melbourne) for the efforts with Adelaide. Rick Kile Ferguson and Gary Berry at Apocalypse Melbourne are also owed a note at Adelaide, as are the Post team (now are Apocalypse Melbourne) (Chris Stanger and Steven) who the project possible, and David Gresh (now senior editor) very generously gave his time when we had the edit house.

a bit apart on the screen and people will be watching their hands from left to right. There is an example of that in the opening titles when it is noted that they flag a shot. There was a shot of a character with apparently blood dripping on it. Another is put to a painfully dripping red pond. The character was on the left of screen and the brush on the right of frame and the cut worked well on the small screen because your eye doesn't have to move.

If I was worried about the framing of the 1.185 screen, we confirmed the sequence frame of Post with a standard tape. For some time we have been able to do variable aspect ratios and frames. Yet we chose not to do it for two reasons. First, we were dealing with some strange but known problems with the frame on the small screen eventually. Second, we didn't want to block top and bottom of the screen because we needed to see the hand-in in its code from the original master master. If for some reason we needed to refer back, what we did was physically mark on the master, and I added that my cutting changed immediately. Even the pacing changed.

Print it

Leonard: We didn't think any marketing for editorial purposes, but I don't believe it possible to do more without something we want. I don't think it will be in the foreseeable future. There will always be the problem shots that you can look at by reference means electronically and not know what it will be like on the big screen. It may be a problem that where the clock starts are blocking up to you don't see anything you expected yourself, or subjective aspect of a shot that will look different projected to the small screen. We did about about five or six thousand foot of work for various master prints. I made a point of leaving it all.

What we have done is at different times produce various versions of the movie and project them on a video projector. Working off SP Broadcast tapes. It was a cheap assembly and it has given us a quality cutting copy for the sound engineers. It also allowed us to make sure to get feedback using the rough sound mix out of the Lightworks. Watching the movie with other people (highlighted things that I thought were fine or okay and suddenly I said, "Oh dear, I'll have to change that".

Because the movie was always available electronically, there would have been a copy on VHS and Disk about the cut and the structure. We ended up eventually changing the first three main titles movie based on that as a way to make people engaged with it. That probably wouldn't have happened there had been working conventionally, especially with a low-budget low film.

I don't know what the final budget was, but you can see literally every card that was spent up on the screen. It looks a considerably better picture than the budget would otherwise suggest.

We've got it on our list

Leonard: We've done a lot of work with Catalyst and there was a lot of input from The Adelaide

If you had

3 wishes,

what would

you ask

of your

film lab?

Victorian Film Laboratories, in operation for over 40 years, has new owners, a new manager and a new name. To breathe new life into this established laboratory, we asked ourselves, what do customers want from their film lab?

WISH 1

For them to treat my neg like the crown jewels.

So we appointed Clive Duncan as manager. As a cinematographer/director of many years experience, he knows how precious original neg is, how important it is to know its whereabouts in the lab at any hour of the day or night, and how the neg has to come out of the process spotlessly clean and on time.

Because Clive knows how precious it is, Digital Film Laboratories will be handling your original negative like it's the crown jewels.

WISH 2

To know that my time is money.

In a business where time is money... Digital Film Laboratories is introducing "Electronic Delivers". Put your original negative in for processing by midnight, and the next morning it's 8.00 am, your rushes are ready for you on tape - let us know if you need them earlier and we'll fit in with your schedule.

WISH 3

To employ technology that gives me flexibility.

To give you total freedom of choice we've installed the OSCAR System, which gives frame accurate references to the original film and sound elements through every stage of post-production. Now any conceivable post-production path is possible: edit on film, video, or both, release on film, video or both.

We're breathing new life into Digital Film Laboratories. Watch us grow!



Digital Film Laboratories

- Digital Film Laboratories
Pty Ltd 2/24-26 Carron Rd
- 4 Great Street
Newtown Victoria 3123
- Telephone (03) 818 0444
Facsimile (03) 818 1451



Also shot at Lighthouse (above) last

of shooting schedule. We were sometimes waiting for two or three hours for the crew to screen rushes. I often used this time to cut the rushes material that they were given to see. I could then screen the rushes and then show the director an assembly of the same material.

When we got into post, because of the way that the material has been managed during the shoot, there was very little need for an assistant during the actual period of the line cut. At the end of each day, I would check to see if we material we needed for the following day. If it was, I'd pop in the Easyside give it a couple of commands and then go home. In the morning, I'd find that all the material had been retrieved, installed on the disk ready to cut.

Appreciating look off often means days that end in the early hours of the morning. This was not my experience with Lightside with my longest day finishing at 10 pm. The real value in the system is not the speed of which you work, which is a byproduct. It is what it allows you to do. It allows you to be able to respond to ideas as they occur and takes you from the constraints of the mechanics of the system.

Cutting conventions

Honey: Once you are sitting there with the controller, you forget that you are operating with

a computer, and you are just cutting sound and picture.

Because this is a very linear process, the way I work is to make all the rushes for a particular scene and string them together. If I've got twenty minutes of film for a five minute segment, I put it into some sort of sequence without any cuts. I then work out how I'm going to put that scene together, detailing my take cuts. I then upload them all and put them back onto those responsive dopes. Then I start following my paper cut or whatever I had in my head. As I find it, I make adjustments. Basically I am working with the tape before that I have selected before viewing. On very rare occasions I would consider changing that take, because it means putting one another take, trying or rejecting it. A lot of these options I leave to the editing process rather than the fine-tuning of a performance takes place.

On Lightside, you don't have to assemble that material. It's called up and you store it in what they call a Gallery. You then look at the material and work out how you are going to put the scene together. Then rather than having to put all the material together, you can start any where and put it together script line by script line. If you want to, if something isn't working as planned, there's no penalty in looking at other takes and grabbing moments here and there

where there, and putting it into the assembly at that stage. The whole assembly procedure is much more efficient and is worked out in much more detail than what would be possible on film in the time available.

Advantages that cost

Honey: What happened on this shoot was that on one day in particular, I was concerned that I didn't understand what the director wanted out of the footage at that scene. The set was being struck that day and, leaving all the cut together, I felt that if I had interpreted it correctly, I would have been an extra pick-up. However, if I had misquipped it, then next day, so I dumped it out onto VHS and took it out there and showed it to John during a break. You have the ability to respond that quickly and not have to wait for a couple of days. The advantages of the system are very exciting.

My ultimate way of working would be to use the Amersham lead to do everything in an editing with a non-linear system, and that is to have a film conforming room hanging off the side. We don't have in this country the budgets that would support that, but for film conforming work, we could only be a day behind and then you could look at the film image projected.

It is very dangerous on a feature film to say that this system is going to allow us to make out of time in half the time that it otherwise taking it on film. Some of the independent producers make on a feature was made in those last days when you have time to respond to circumstances and fine-tuning. It can mean the difference between a feature and a good film. Yet if it is driven by the dollar, you are not allowing the system to come up with a better product.

And Phil and Simon Dobbie have the last comment when he said that.

Dobbie: We take the position with producers who come inquiring how non-linear can save money by saying, "Sure we can save you money, but wouldn't you be better leaving the time and budget the same but getting a better product?" Don't know the budget claim because it's that. It's not far to the system, the editors or to the film.

Parsons: As we went to press, Simon Dobbie was contacted by Spectrum that bought the second Lightside system.



**TO ADVERTISE
IN TECHNICALITIES CONTACT
DEBRA SHARP OR FRED HARDEN
ON (03) 459 5511**

TENEBRICOSE TEN

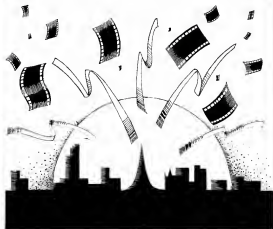
A PANEL OF TEN FILM REVIEWERS HAS RATED A SELECTION OF THE LATEST RELEASES ON A SCALE OF 0 TO 10, THE LATTER BEING THE OPTIMUM RATING (A DASH MEANS NOT SEEN). THE CRITICS ARE: BILL COLLINS (CHANNEL 10), SANDRA HALL (THE BULLETIN, SYDNEY), PAUL HARRIS ("103" THE AGE, SYDNEY), GIAN HUTCHINSON (SEVEN NETWORK), HERALD-SUN, MELBOURNE), STEVE JAMES (THE ADOLPHUS ADVERTISER), NEIL JILLETT (THE AGE), SCOTT MURRAY, TENN RYAN (SUN, THE SUNDAY AGE, MELBOURNE), DAVID STRATTON (VARIETY, SBN), AND ERAN WILLIAMS (THE AUSTRALIAN, SYDNEY).

RUN-TITLE	Describe	BILL COLLINS	SANDRA HALL	PAUL HARRIS	GIAN HUTCHINSON	STEVE JAMES	NEIL JILLETT	SCOTT MURRAY	TENN RYAN	DAVID STRATTON	ERAN WILLIAMS	Average
ALIVE	Frank Marshall	-	7	5	5	7	6	-	8	-	-	4.8
LES AMANTS DU PONTNEUF	Lucie Castan	8	9	-	7	-	8	4	6	5	7	6.0
AMELIA	ROSE TOWERS Jackie Parkes	-	6	-	-	-	-	2	8	-	5	4.5
BITTER MOON	Roman Polanski	-	5	5	5	-	1	5	5	6	4	3.7
BOY OF EVIDENCE	Uta Edol	2	-	1	1	3	-	-	4	3	-	1
BRANDSMA	Peter Jackson	-	-	8	5	-	3	-	-	6	7	5
CANEYMAN	Reynold Kean	-	-	4	2	5	3	-	2	-	-	3
CLOSE MY EYES	Stephen Polaskoff	-	7	5	-	6	3	-	6	7	-	5.5
THE CRYING GAME	Ned Junaid	8	7	-	8	8	7	3	9	10	6	7.4
THE DISTINGUISHED GENTLEMAN	Jonathan Lyne	4	-	3	4	6	2	-	-	-	-	3.8
FORTRESS	James Gordon	-	5	5	5	5	-	-	-	3	-	4.6
GLIMMERY QUEEN ROSE	James Foley	8	8	6	7	7	6	-	7	7	-	6.5
HOTTA	Clancy De Vito	8	4	-	3	5	6	-	6	6	-	5.3
HOMESLOPE 2: LOYD IN NEW YORK	Clive Columbus	4	4	-	-	7	1	-	1	2	-	3.1
HOW THE WEST WAS WON	John Newell	7	8	-	4	8	5	-	4	5	-	5.8
THE LINE OF THE MICHIGANS	Michael Mann	8	9	-	6	7	8	7	6	6	-	7.3
THE LIVING END	Gregg Araki	-	-	3	4	-	3	-	7	6	-	4.2
MALCOLM X	Spike Lee	9	3	4	3	6	4	-	6	9	8	6.2
MISSISSIPPI BURNING	Mina Rees	8	8	-	7	-	7	-	8	7	-	7.3
NOWHERE TO RUN	Joe Eszterhas	-	-	-	2	-	2	-	1	-	-	1.4
OF HIDE AND MEN	Gary Sinner	7	7	3	4	8	3	-	8	7	8	6.3
SAID	Peter Paolo Pasolini	-	-	4	-	-	8	4	-	3	8	4.6
SCENT OF A WOMAN	Maria Gore	7	3	-	4	7	3	-	6	3	7	5.5
SIMPLE MEN	Hal Hartley	-	7	3	6	-	7	4	7	3	3	5.7
SUPER	Les Loe	7	-	1	4	-	1	-	-	3	-	3
WING	Carroll Ballard	-	4	-	2	3	2	-	-	1	-	1.6

*ROSE TOWERS'S 5 IS SHOWN, INSTEAD OF 1000 IN THE CRITICS

MELBOURNE

CENTRE OF AUSTRALIAN FILM CULTURE



MELBOURNE INTERNATIONAL FILM FESTIVAL
NATIONAL SCREENWRITERS CONFERENCE
ST. KILDA FILM FESTIVAL
ATOM AWARDS
EXPERIMENTA

PROUDLY SUPPORTED BY



FilmVictoria

FILM VICTORIA
4TH FLOOR 40 BRIND STREET
MELBOURNE VICTORIA 3000
TELEPHONE 61 3 651 4000
FACSIMILE 61 3 651 4000



LIGHTWORKS

at
SPECTRUM FILMS



With over 25 years of experience providing post production for feature films, TV dramas, documentaries and commercials, Spectrum knows a lot about what people need. They have looked at every system in the world, and right now, they believe Lightworks represents the future of non-linear editing in Australia.

Available from

QUINTO
COMMUNICATIONS PTY LTD

Melbourne
(03) 558 9377

Sydney
(02) 437 4923

Auckland
(09) 456 1284